UNFIT FOR CONSUMPTION

ZINE ISSUE SIX

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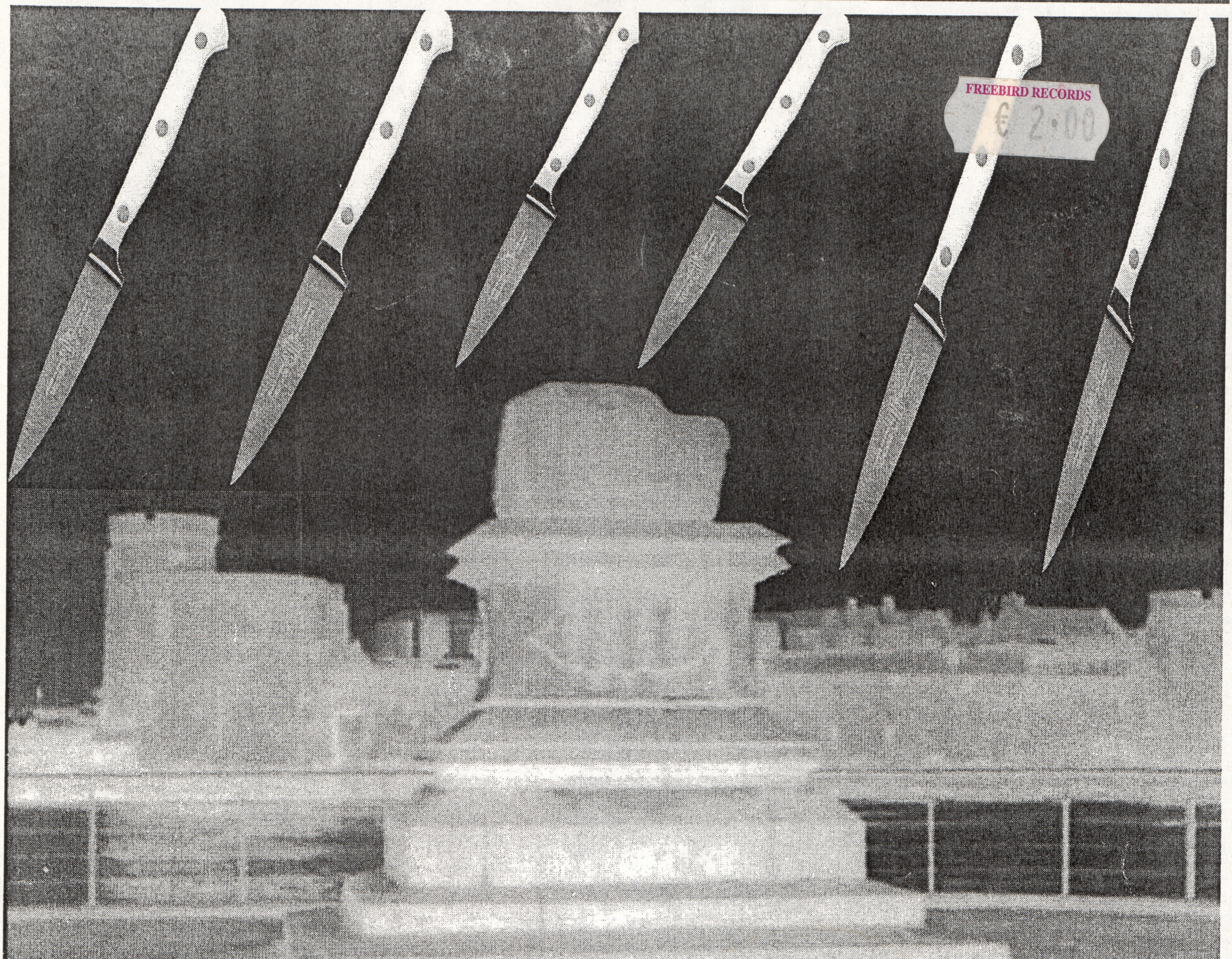

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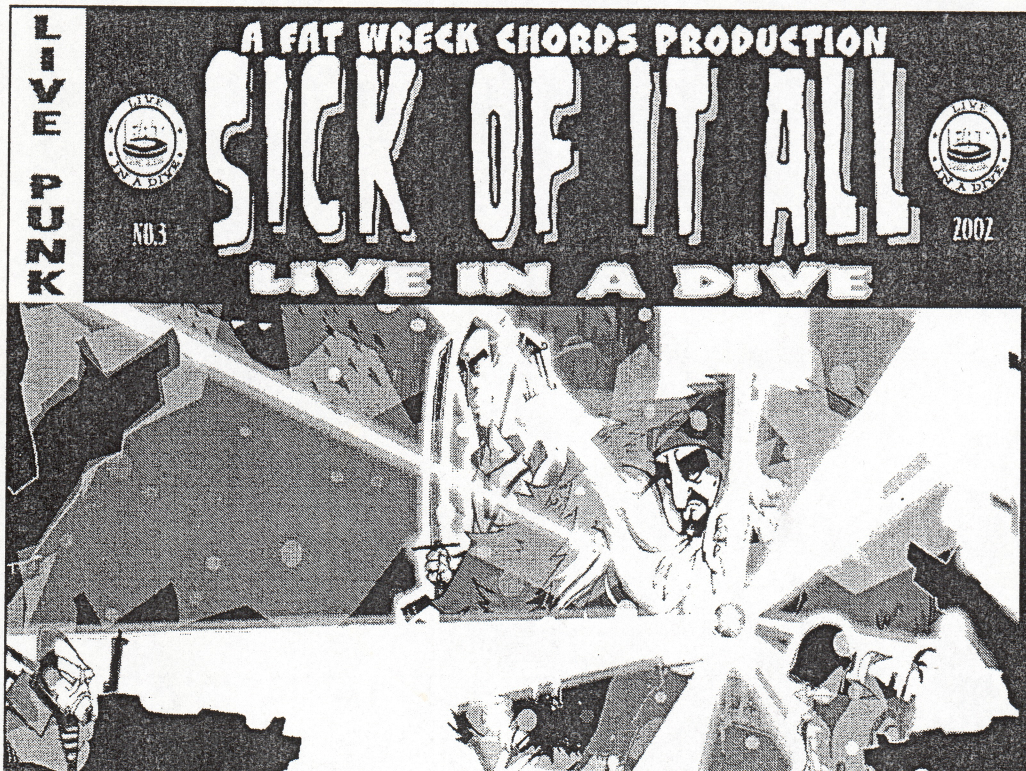

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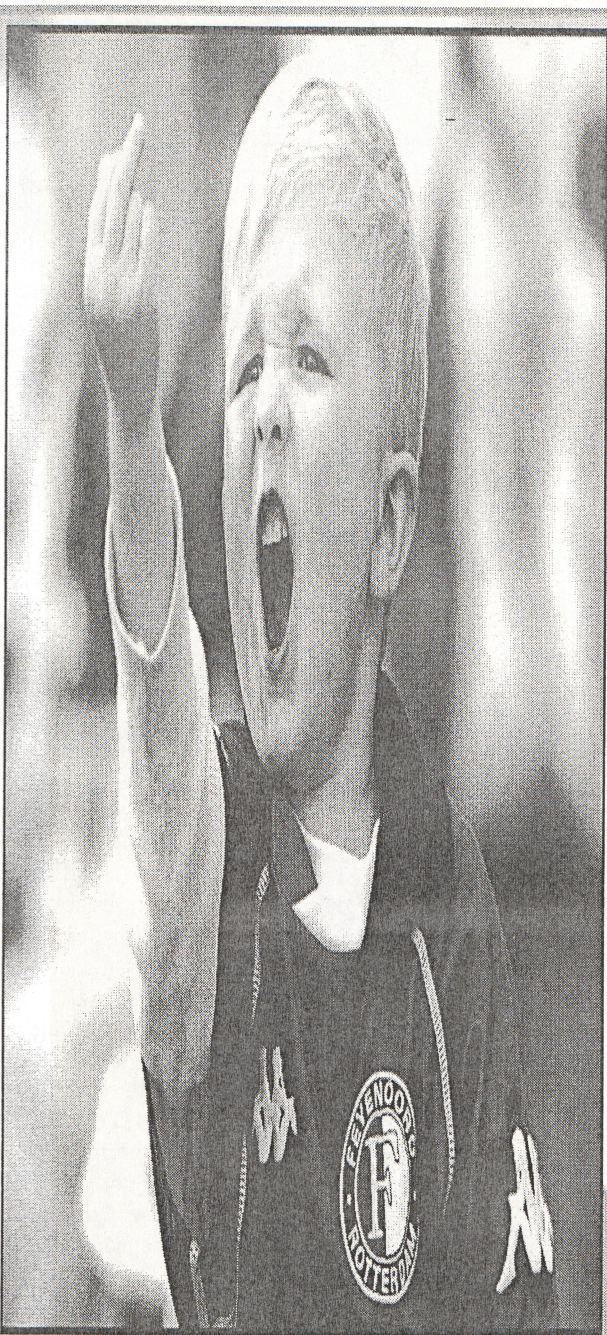


Phew! Another mad dash to get the zine finished and off to the copiers. I swear I'll give myself plenty of time every time but it never works out that way. So if something makes no sense what so ever you can put that down to the tiredness that consumed me in the early hours of the morning.

So what have we got then. Okay theres two interviews with two Irish bands who's music, live shows and general attitude has impressed me quite a bit. Those bands are 22 and Kid Blunt. When I suggested the interview to either band they were eager, helpful, quick in response and overall very grateful for the interview. I'd like to thank them both right here. Do yourself a favour and check out their music right now, both are selling high quality recordings for next to nothing.

Theres also interviews I conducted with legends like Speedo and Brian Baker. Both were different in personality but both were very entertaining and relaxed people to do interviews with. As you'll see, those interviews had very different results!

And theres plenty more besides. Check the cover that's what its there for!

Enjoy the words from "Noble Stabbings" by Dillinger Four on the back cover. Make of them what you will. The question is are they linked to the cover though? And what of the cover? The stonework is known as the Treaty Stone for those unfamiliar. It's been a symbol of Limerick for years. The knifes are what has taken its place though in recent years when people talk of Limerick. The cover is a little experiment. I'm trying to see what kind of reaction is will gain. Probably none.

Thanks the following for their contributions and support: Michelle, Jane, Jamie, Conor, Ben, Steve, Tadhg and Rich. Thanks also to everyone who took out adverts and anyone who continues to buy this zine and support it.

Unfit for Consumption now has a website. Check : www.hardcore-times.com/ufc for regularly updated news, gig guide, reviews, interviews and more. Thanks to Alan and Shay for that.

Playlist for Issue 6: Fig 4.0 / Dillinger Four / Dillinger Escape Plan / D4 / DS-13 / Hot Water Music / Snapcase / Dogshit Sandwich / Kid Blunt / Christiansen / Burn Hollywood Burn / Sworn In / The Dagda / Dag Nasty / Isis / Tear It Up/ Rydell / 22 / Time In Malta ./ The Blurters.

Sept 2002. Unfit for Consumption, c/o Trevor Meehan, 46 Rosturra Cres.,
Woodview Pk., Limerick, Ireland. Email : trevmeehan@hotmail.com

Some Irish news…

Dublin DIY club GZ (at the Parnell Mooney), moves from Thursday night to Wednesday nights from September 4 on onwards. ***Jason Matthews** has a pretty cool cd for sale. It's a worldwide hardcore compilation called "And The Nightmare Begins". It features 25 bands from 13 different countries. If you're interested in getting a copy it costs 6 euro / £5 sterling post paid from Jason Matthews, 19 St. Olivers Pk., Castlebellingham, Dundalk, Ireland. Or Email : jasonm180@hotmail.com* **Giveamanakick** and **Mr. Creosote** released a split CDR single on their own label. ***Kid Blunt** released a cd ep entitled "'82". Contact stephenkidblunt@hotmail.com for more.* **"Immobilaire"** is the title of the second release by Belfasts Stand Up Guy. If you're keen on the sounds of Will Haven and Neurosis, then you best check this fucker out fast. www.stand-upguy.com ***The State Pathologist Dr. John Harbison** have recorded a demo of their Brutal Truth meets Candiria racket called "Veins of The Earth". Contact : statepathologist@hotmail.com* **[R]evolution Of A Sun** has formed from the ashes of the short lived Cork everything-core machine Half Mast. Skippy has remained on vocals but Joe and John have left. Noel, Ed and a new John fill the guitar and bass spots and Patrice had joined on drums. Again the new band will continue to mix the grind, metal and hardcore styles. ***A Small Cry Distro**, based in Belfast, now carries recordings by various up and coming metalcore bands. Eamil asmallcry@hotmail.com or write 67 Upper Newtownards Road, Belfast,BT4 3HT, Northern Ireland for the list.* **Promise Distro** continues to get in some great stuff from labels like Reflections, Bridge 9 and more.Only_a_promise@hotmail.com ***Some new bands:*** **The Poke** are a Limerick scene super group of sorts. The play a brilliant mix of punk, metal, hardcore, grind and noise. ***Tophi** are basically Gout with a new drummer.* **xKnifedx** is Meros new band. They play the fast rocking thrash stuff. They'll be recording soon for possible splits with Bastard Youth and maybe even xLimpwristx. ***Scared Shitless** (great name!) also play the fast thrash stuff.* **Boxes** from Offaly play a blend of Shellac meets emo-rock. ***Pete The Killer** are some Steam Piggers and a Nerdlinger. The play stripped down old school hardcore.* **Queen Kong** from Cork are an interesting industrial beat pop duo backed by crazy samples and weird stage wear. **Some new DIY promoters.** ***Be Your Own Reason** gig collective have a lot of gigs lined up in Cork. Contact Patrice at patrice@fluid.ie or beyourownreason@hotmail.com.* While up in Ballymahon, **The No Ego Collective** are holding gigs at Paddy's Pub. Contact Dave at noegopromotions@eircom.net or check their website www.geocities.com/no_ego1. Check the website for more. Address above.

www.hardcore-times.com/ufc

COLUMNS

TADHG MORAN

I really don't know if I should be writing this as my last "appearance" in a fanzine was such an unmitigated disaster. But here goes.

Human Rights?

Thank (insert deity's name here) that the bloody marching season is winding down, it was looking at little hairy up in Belfast for a while. I had the good sense to retreat to the safety of my parents' house in far away Dundalk. The thing that got my goat, so to speak, was at the outset David Trimble declared that the right to march was a "human" right! Well, as you will no doubt agree, there are a number of things wrong with that. Firstly, if the fat, tattooed, shaven-headed, sectarian, racist paramilitary fuck-heads that organise and participate in these rituals of hatred are to be considered human then I'm afraid I shall have to apply for some new classification under law or something. Secondly, since when was swaggering around the streets drunk and shouting obscenities, menacing and threatening the rest of the populace an exercise of HUMAN RIGHTS? I don't have a copy of the Universal Declaration in front of me right now so I'm not as familiar with it as, say, a LAWYER (Mr. Trimble...) might be, but I'm pretty sure that the right to assault, batter, generally cause harm to people; destroy lives and (don't worry, I haven't forgotten you capitalists!) property and subject the "other side" and all right-minded members of the entire "community" to a month-long curfew isn't there. I could be wrong, maybe I missed the meeting where they amended it (did they do that at the Agnostic Front show? Shit. I knew I should have gone...).

I'll recognise the right to a "culture" however base and exclusionary it is. I'll even let people have rituals, freedom of association, freedom of passage, all that crap. Hell, I'm feeling generous, maybe I'll let them have a parade from time to time! But if that four-eyed (I love saying that, it's like I'm writing for the Beano) no-lipped dickhead thinks I'm going to allow violent processions of the scum of the earth through ordinarily peaceful and harmonious streets he's got another thing coming (I love saying that too, 'cause now I've got that Judas Priest song in my head!)

We all know that there is something that just isn't right with Orangeism, but we let it go. Here in the Republic there are Orange orders and annual marches but they don't bother anyone very much and there is no trouble whatsoever. If people want to have exclusive little clubs whereby membership is restricted to those who share their particular mode of worshipping a god that may or may not exist, fine

i . I wouldn't want to be in that sort of club anyway. If they want to have little outings where they can meet up with other like-minded folks to sing songs, beat drums, bark at the moon or whatever it is they do then that's fine too. After all, we all have our own clubs, aggregations, meetings and rituals that are, in at least some measure, exclusive. The problem arises when things get ugly and one's club and cultural identity is founded upon the violent intolerance of those unlike one's self. It's not easy to tolerate the assertion of cultural rights when the only means of cultural expression is marching into neutral and "opposing" areas with paramilitary.

ii marching bands and their adherents in football jerseys, their grotesque faces concealed behind scarves, shouting, screaming, destroying anything with which they do not identify; setting off fireworks, discharging illegally held firearms, assaulting people and throwing stones. If that is the case then we must reconsider our idea of rights. What about my rights? What happened to my rights to life (you heard me, life! Not mere survival!), Liberty, health and property?

iii Are all my rights to be suspended every time a shower of degenerate morons wanted to have a riot then insult me by declaring it an expression of their culture? We've already reached a time when we have to have a right to our rights, so why not just give the rights, human and civil, to those people whose existence and way of life does not depend on harming others? Why not just lock the rest of those fuckers up and let them all kill one another keeping them well away from the rest of us.

Please don't misunderstand me. I'm not advocating a stifling of Protestantism or any of its more dubious cultural expressions, but life is hell in good old NORN IRON for everyone, regardless of the "side" they came from, who doesn't want to play the game of street fighting, rioting, menacing the other side, destruction etc. There exists a destructive underclass on both sides, why then should we suffer its violent excess? Will Mr. Trimble be there to defend the rights of those people intent on getting along with each other, working and prospering (shit, there I go again, Tory! Tory! Tory!) together? Or is he on the side of the bigoted swaggering, loutish testosterone monsters and their ratty, venomous, malevolent, track-suited minions? The annual defence of these vile rituals for has offended me far too long, but this latest excuse incensed me more than all the others. Maybe I should forward this piece to Dave himself...

Cat Scratch Fever!

I just had to get a Ted Nugent song in somewhere. On a lighter note, a beautiful young black cat that I have named Miss BenBen Imogen Ravenette Bouvier recently came to live with me. She's very kind and loving though I fear that I am spoiling her rotten (what with all the Ferrero Rocher I'm ramming down her neck) and I'm a little out of practise with cats, the last of mine having been eaten by foxes some years ago.

I kid you not, foxes eat cats.

Alright, I had a few as well...

What? What's your problem?! I was just doing what the Judas Priest song told me! Remember:

"Livin' after midnight! Eat all of your cats..."

I'm clearly not going to get out of this one so I was wondering if any of you readers have any advice or suggestions for the care of cats. Trev, just to make this even more like the Beano, you should add a reader's speech bubble entitled "reader's voice" for this bit. Then you can make it like Viz and write swear words. Like Fuck. And shit. And wanker.

I was going to write some more but I reckon I should just save that for my own 'zine. If you want to read about 1950s pin-ups and assorted nekkid wimmin, inappropriate humour, old toys, my adventures playing soldiers not to mention my campaign against spide-ismiv then you'll love The Bedside Predator. The new issue will be out soon, free to those who can afford it, very expensive to those who can't...

i Isn't membership of the Roman Catholic Church a pre-requisite for membership of the Ancient Order of Hibernians? I'm not 100% sure; can someone check that out for me?

ii This is not a suggestion of membership of any proscribed organisation. However the uniforms, the marching etc., you get the idea. Besides, boy scouts and the like are paramilitary groups...

iii Well OK, but I live in a capitalist society, if I get a right to property then fuck it. At least I have a right to something. By the way my column in The Daily Telegraph starts in September.

iv A spide is what Belfast people call a ratty, obnoxious, aggressive little gurrier whose interests include sportswear, dance music, illegal drugs, solvent abuse, joy-riding and random acts of wanton violence and destruction. Spides also enjoy jeering at passers-by, shoplifting, bullying and attacking (physically and verbally) all things unlike them. These slack-jawed, swaggering little bastards are every bit as intellectually bankrupt as they are morally corrupt though their cowardice is such that perpetration of wicked deeds is reserved for when they are surrounded by other spides, giving rise to the expression "as silent as a solitary spide". They have infested the entire British Isles and are common to all parts thereof though known by different names. Please let me know what you call them in your area for my Encyclopaedia Spide-annica.

E-mail me at bedsidepredator@hotmail.com

☠ BEN ANDREWS ☠

Moving anywhere is difficult at the best of times, let alone the worst. Coming overseas at a point in my life where everything seemed to be falling into place; easy lifestyle, a place to live close to the city and with friends, a successful band with a new record coming out and awesome touring networks, and the great city that Melbourne is lets not forget! Where I lived was so close to the markets that as I woke up you could smell the activities of Melbournians at dawn, an amalgam of fresh coffee, baker's delight and city commuter's cologne….my bedroom window looked out upon apartments-to-be and when I rode my bike into town I'd use the tram tracks for fun, gingerly balancing my strong flat white with soy milk in one hand as I steered myself out of harm's way. Great record stores, great venues* and great bands, something I'm yet to find in my recent travels all credited to one place at one time.

With all this at my disposal, why the fuck should I live anywhere else? At my least positive moments, I ask this question half seriously, but am reminded that without diversity, stagnancy would more than likely set in – a city I now adore from a distance may well have become for me what it is for many others I know – hated and disgusted out of the sheer frustration of wanting to know more. However I didn't set out to write a piece about the merits of Melbourne. For all my praise of the city, it is not even the one in which I was born, that would be a different story altogether. Moving to Ireland at the end of January this year was fucking hard and I think I have the right to be proud of doing it at such a brutal time when everything was cool and from the outside there seemed like no reason on earth why I should disrupt it all. In those last few weeks we toured with heartfeltself across the country, recorded a six-song record in one day, and played two farewell shows in my last week of being in Australia. As well as this, I was busy organizing the big move – passports, flights, a week in London, a night in Tokyo… More than one half of me dreaded it all, but a slither of excitement would at times shoot up my spine and let me know that is was okay to feel adventurous amongst all this sadness and emotion that accompanies the end of eras.
After the last heartfeltself show we went swimming. I hadn't slept in nights and I wasn't about to. Freaking out in four degree temperature in the middle of Tokyo city a night or two later is testament to that! Breaking into our local public pool at about four am, stealing tofu from the supermarket and feasting at 461 Victoria St. until dawn is something I'm never likely to forget, my last night in Melbourne. I remember getting on the plane and feeling a sense of severe horror, like "what the fuck am I doing? I MUST GO BACK!!" It passes, but the idea of staying could have so easily been a reality, in the end that's what made my mind up – it's too easy here and I want something more.

Why Ireland? Introduce my other band, Clann Zu, our project that started life in Lygon street bedrooms writing music and has found its way here in Dublin, trying to work our guts out and make this thing a "global music project", meaning something that we can tour extensively throughout Europe and beyond with, hopefully with the aid of some friendly labels to distribute our music. A massive task, but one we are definitely ready for. Ireland seemed like a good start, some of us have family history here and it is a good base for working out of Europe, not exactly "the continent" but a place where a few dudes who are no-one can perhaps begin to make waves, not get swallowed up in the swell too soon, before we lose our fighting hearts.

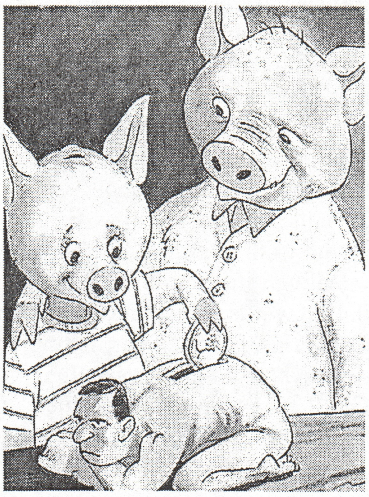
And Dublin seems like a positive place to be right now. Cool venues#, people with money to spend (music hopefully being quite high on their spending agenda!), and a lot of touring bands the likes of which remote Australia rarely catches a glimpse of. (Another reason we made the move, but in reverse – if touring bands from the US and Europe can't afford to get to Oz, then how are we gonna afford to tour being based so far away?) Again I have situated myself close to the city. I can't stand the stagnancy of life in the suburbs, you might as well be in any country in the world, it all looks the same shade of shit. Living in Rathmines I can see what's going on and access everything easily without having to spend money on travel. Walking has always been the best way tob experience a place and get to know its ins and outs, better interaction with the environment that way. Although it is expensive, at times double or triple what Melbourne is, the most positive way to encounter foreign places is acceptance – forget what you used to know and don't work off it cos it'll just cause you grief. A new place is a new place and we are doing okay here. Poster runs are harder and there are hardly any places to hit, coffee is shit out and out, the euro is cool, old vans are hard to find and the falafel shop in Camden fucking rocks.

Check it: www.clannzu.com
www.heartfeltself.live.com

* Alas, some of these are dying as the city becomes congested and over run with the modern age and its disgusting ability to push consumption onto us, filling our city like the rats and the plague.

Although this whole "pay-to-play" thing is the most fucked thing anyone can ever think of in the underground music scene…. I know it is not only Dublin that has this method of ripping off bands, but for us coming from a place that helps strengthen alternative music through open minded venues it was a fucking big shock…. music is already hard enough to do with serious intent, we don't need even more barriers that stunt the growth of musicians from the outset.

☠ RICH LARD ☠



Where's the Mentality?

Right, Trev asked me to write a column which is something I don't think I've done before so here goes. The topic I want to talk about is something that angers me a lot, Drunk and Wreckless Drivers. Now maybe why this angers me so much is because as an 8 yr old my eldest brother then a mere 23 was killed pushing his van along the hard shoulder of a motorway (a silly thing to do)by a drunk driver who smashed into the van and killed my brother, and the driver was that pissed he had no idea he had hit anything , didn't stop and was eventually stopped 100 miles or so away from the accident scene. So I guess that's where the basis of my contempt for them comes, watching my dad then in his mid 60's break down etc stuck in my mind as clear as if it happened yesterday, and I'm sure many who read this will know either a relative/friend or neighbour or indeed themselves who has lost a loved one due to this ever increasing menace.

Drunk Driver's should be treated like murderer's, they are potential murderers and you might say that if they cause an accident it's un-intentional therefore not murder but it's simple as this anybody with an ounce of intelligence knows that drinking more than the allowed intake and then driving is extremely dangerous and putting lives at risk so as far as I'm concerned it is intentional, if you don't intend to go over the limit then you will stop, if not then you are out of control and when out of control you are liable to cause severe damage to the innocent. Basically anybody who drink's and drives and is caught deserves a lengthy prison sentence and not some cushy joint either, hard labour to make them think twice about doing it again.

Now on to Wreckless Drivers, I think the stem of this problem is the age that people are allowed to drive at, UK and Ireland are the same 17. That is far too young, there is no way that your average 17 year old is mature enough to handle the dangerous weapon that is an automobile sensibly. Of course there will be some 17 year old's that will make excellent careful drivers but in general a 17 year old in a car is like giving a loaded gun to a sadistic maniac.

I remember myself and I will hold my hand up and say I was an idiot at 17, living in the small town of Edgeworthstown, Co Longford where nearly every 17 year old I knew was insured on their parents car, most had never even had a driving lesson and virtually non of them had full driving licences. My mom insured me on her Mini, I had virtually no lessons either and was driving every day of the week (unsupervised without L plates), I got stopped numerous times by the Pig's and they never said jack shit as it was commonly accepted that all the youngsters didn't have anything but provisional licences which anybody can have as long as they are 17, have no disabilities or driving offences and pay the money. I remember a lad from my town who was in the same position and caused an accident that killed a child, what a thing to have to live with, but whose fault was it, the 17 year old driver or the law that allows children to control dangerous weapons in the first place because that's what an automobile is, A Weapon, to your average 17 year old (especially male) it's a toy. It's a well known statistic that young drivers (especially young male drivers) cause a lot of accident's, hence why insurance is so expensive under the age of 25, it seems that young females are much safer, this is to do with the fact that females in general mature quicker than males and are not as wreckless, a lot of accidents are caused by young lads acting big and hard (Macho) trying to impress the ladies who mostly unless they are brainless just think the lads are sad wankers.

There's a sad trend called the BOY RACER, he is normally a trendy tracksuit/baseball cap wearing teenager who likes rap and has wealthy parents who foolishly buy him a fast car and pay his way over the top insurance. To him a car is nothing more than a toy which he thinks makes him cool n macho and will pull him some girlies. These people are as far as I'm concerned POND LIFE, (thick as whale omlettes) they have no consideration for the lives of others, my opinion is if you wanna drive like a cunt and put your life at risk go right ahead and find an empty road or a field or something but have some consideration for those who are'nt stupid and want to live. There seems to be an ever growing army of them and the police don't seem to be willing to do any thing about them, even though they know they are law breakers and cause accidents, WHY WHY WHY WHY is this??? I'll Tell ya why, the same as any other thing in this greedy world we live in ££££££££££££ insurance companies make a hell of a lot of cash from the over the top insurance they charge the under 25's and that cash is more important than human life, they know these people are dangerous and will cause accidents but they still allow them to drive but charge them a seriously high amount of money for the privilege.

So who is to blame for this?? The young driver or the system??? Well it's simple the system of course. It needs to be changed, as far as I'm concerned the age of being allowed to drive should be raised to 21, many 21 year old's are still stupid but in general that 4 years would make a huge difference and I'm 100% convinced it would reduce in a big way the amount of accidents caused by young drivers. May I add also that I am not blaming all wreckless or drunk driving on youngsters as I know there are plenty of so called mature adults who are guilty of these offences also, summing up my argument is that children are more into toys than adults and many children see automobiles as toy's and toy's they are definitely not.

Sadly though nothing will change, the MONEYGOROUND must be kept intact to keep the FAT CAT in his privileged position all at the expense of human life. – Sad But True

☠ JAMIE GRIMES ☠

MURDER IN HIS EYES.. Oooh, where to start. I suppose coming home reeking of beer, covered in glitter with a camera full of photos, a chest infection, a pile of tapes/cds and a DESPISE YOU t shirt given to me by friends should indicate that I had a good weekend. I feel bad for you if you missed it, missed out on the bands, the fun, the food and the overall atmosphere. Yes friends, the annual reminder of why we are punk known as the WARZONE festival has come and gone for another year, and after missing it for two years consecutively I only appreciated the 2002 event all the more. So what happened? I suppose you want me to start with the bands, yeah? Fair. Saturday had a more consistently Hardcore orientated line up that made every band essential viewing for me, while Sunday was a bizarre mix of more traditional 3 chord punk rawk and full on Terrorizer magazine style "metalcore". Saturday first then: After a few bevvys in the Front Page while "La Haine" is on, and some quality time hanging out with friends I haven't seen in ages, Merro KNIFED's pretend Swedish accent got the day off to a good humoured start alongside their patented blazing DRI thrashcore, before EASPA MEASA took to the stage for a relentlessly tight set. Definitely better as a four piece nowadays, and Clodagh seems more confident as frontwoman than ever which is cool. Not sure about the new lyrics to the chorus of "Sexy Results" though. Great band, and on today's showing, the forthcoming album should rule.

STRESS really deliver the goods today as well , a more fierce version of themselves than I remember seeing in a long time..maybe I imagined it but I'm pretty sure they're a 3 vocal unit now as well (bassist/all round nice guy Derenzy was I'm pretty sure doing some additional bellowing). Their set makes me think about how massively underrated they are. DAGDA debut the new 5 piece line up today. Lyncher adds a much needed visual focal point to the band , and they rock and all, but I've seen them a million times and I'm hungry, so after a few tunes it's time to fuck off down to the cafe for some of the most awesome vegan chocolate cake known to mankind. When I go back upstairs , BASTARD YOUTH proceed to steal everyone's thunder by doing what will prove to be the most awesome set of the whole weekend. Eoin pushes some drunk twat off stage before they even start, Karen is dressed as a gorilla, and Ken Sweeney is, I have to admit it, the best front man in the scene right now. The guy is a tornado of flailing limbs, one liners, disco moves and spends much of his time in or on top of the audience while Ian , Kaz , Stanto and Eoin deliver furious fuzzed out chaoscore and spazz out like they've taken a ton of drugs. The kids go wild. BY are more hardcore than you or I will ever live to be, and cooler than they'll ever know. Awesome shit.

LOSING THE BATTLE take second place for "band of the weekend" too, with some crazed downtuned hardcore and a manic frontman. ex members of Ebola and My name is Satan, current members of Boxed In and The Devils, and Martin, Bradford's own David Yow on vocals..these kids fucked us all up with their LEFT FOR DEAD meets 16 ribcage shattering. My new favourite band. DEBRIS play later in a more punk rock fashion,I miss COLD WAR and SCUNNERED because I am drunk and having glitter fights with Henry, and soon it's time for bed in Gary and Averil's gaff.

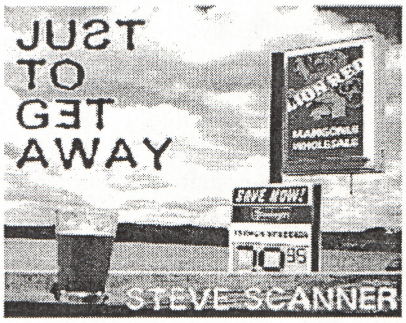
Next morning, after getting up early to watch "The Decline of Western Civilisation" and gape in awe at footage of the Germs, it's time for breakfast and booze. Bandwise I opt out of the first bunch,so I can't tell you if DANGERFIELDS,DECOY 47 or LOS CABRAS were any cop cos I'm outside drinking wine with my friends, talking bollocks,watching the skating/football (featuring Eoin BY's flying shoes)) and being pelted with rocks. The weather is glorious, the atmosphere is friendly, the thai curry is the food of the gods, and MR NIPPLES are horrible. So are THE BLACK SUPREMOS - their mix of Merzbow,Butthole Surfers,Boredoms and cute girl singer sounds awesome on paper but in real life, trust me, it was crap.

The Game Show is funny. Yes, Chris Black got naked. PUGET SOUND are good but the energy level seems low which stops them from being great. Altho having met Ror in the throes of a hangover earlier in the day I don't blame them, and PS on a bad day still kills most bands on a good day. RUNNIN' RIOT eh? What can I say, I loved them. I absolutely loved them. Which is weird cos I've never liked them before. I blame the booze, and watching a hundred or so punks go wild while they play. SPINDRIFT are unremarkable metalcore, Una likes them, Glynn and me have a friendly argument about them. STAND UP GUY I have been waiting to see/hear for a long time, and their Will Haven influenced noise is a delight to my drunken ears. Not entirely sure they were as mind blowing as everyone had previously led me to believe, but they were definitely rockin'. SET IN SILENCE sounded like Merauder from the Cab office across the street, which is where myself and Una sat, boozed and exhausted waiting to get a ride home as they played in the centre. So I'm not too upset about missing them. Soon it is Monday..my health is destroyed, the bus awaits, and Warzone is a sweet sweet memory for another year.. So there you go.All over for another year. Roll on 2003.

Next time, I will write about something else I should have written about this time.Read a book. Listen to music besides punk. Skate badly.Drink coffee. And don't let the bastards grind you down.
Jamie (potentialsuicide@crapmail.com)

Oh yeah..as well as being the most awesome woman on earth, Una Bomber is responsible along side Ed Spudmonkey for a new distro called BROUGHT IN DEAD, carrying a small but growing list of DIY punk/hc records. Drop me a line and I'll put you in touch.

⁂STEVE SCANNER⁂



I have just finished reading, for the second time, what I consider to be possibly the greatest piece of Punk Rock Fiction thus far written. Unlike my first reading - which left me with the impression of it being merely a great story of a guy who fronts Punk bands in age when it really mattered - this second devouring of coherent prose left me thinking, questioning myself and looking many years ahead.

The book in question is Charles Romalotti's 'Salad Days'. It's the story of one Frank Smith, small-town America resident (Iola, Kansas to be precise) and owner of a dreadlocked mohican, set in an era when such a coiffure was not just socially unacceptable but also put one's self-preservation in acute danger thanks to all sorts of misguided and small-minded jocks, tough nuts and blinkered assholes. Frank goes on to front a couple of bands, one of which manages an ill-fated tour of America.

Romalotti infuses incredible characterisation into the individuals present within the story - to such an extent that you feel you know their thoughts and desires even before you read them. You also bare witness as to how Frank and his cohorts progress and mature as their lives move onward, but not necessarily upward.

The book ends with a degree of disillusionment. Frank's final band progressed to a point which saw its previously large HC following disown it for no other reason than the band's attempt at progression. It doesn't appear they did an SSD or T.S.O.L and went plumy Metal. It appears more in keeping with Bad Religion's actions after 'How Could Hell Get Any Worse'. Frank's band, like Bad Religion, just wanted to progress. The difference is, where Bad Religion's 'Into The Unknown' was a cheesy, keyboard driven slab of mainstream rock that deserved the derision foisted upon it complete with the total debasement of their fan base, Frank and his band, The Jerk Offs, went on a more Industrial trip. The music remained hard and uncompromising, yet this progression into apparent electronic noise terrorism alienated those who had followed the band for years. The failure of their audience - any audience - to grasp the ideal of progression destroyed the band's infrastructure and lead to the rude awakening that Punk and Punks in general, just like anything else, dislike change. They're content to hear the same beats, the same structures and in turn, eventually fall victim to the same sense of boredom and torpor Frank found in playing straight Hardcore.

In a moment of reflection, I considered the fact I have been listening to Punk for a little over twenty years now. It has played a significant role in my life for over two-thirds of my time on this planet. What happens when I - or you - discover enough is enough? What fills the void? After twenty years involvement, the words of 7 Seconds 'Comitted For Life' do have a certain sincerity about them. I'll always have an intrinsic link with Punk, no question. My pulse will always quicken when 'Sonic Reducer', 'Pay To Cum' or 'Scuffletown' is heard. I'll always recognise that Johnny Thunders or Greg Ginn are ten times the guitarist that Eric Claptout is. They are unshakeable definites.

But I do understand where Frank's disillusionment comes from. In producing Scanner zine, I get to hear an awful lot of new records. This puts me in a very fortunate position and I give each one a considered listen and an honest review. The problem lies in the fact that sooooo many bands are just going through the *same* motions yelling the *same* manifestos over the *same* chords. It seems too few bands wish to inspire while many seem more at home wallowing in the faithless cavity of regurgitation. When all the bands and records I receive have that effect, it'll be time for me to glue shut the pages of Scanner and move on, letting those with a better grasp on modern times take over.

But move on to what?

Punk has formed the backbone of my social life for a long time now. Most of my friends locally, nationally and internationally have all been acquired with Punk as the common ground. From an outsider's perspective, this could all be looked upon as a form of social safety blanket. We - you the reader and I - of course know different. There are many fine, upstanding people in this scene of ours and many of those I have - hopefully - the honour of calling 'my friend'. Yet, when I get old and grey (or older and greyer as some of you cheeky bastards are no doubt saying) and no longer feel at home at the show performed by the latest inheritors of 'Kings Of Punk' crown, what happens?

I had a glimpse of this last night. It was a friend's birthday - a friendship which developed in parallel to our love of Punk Rock. At this little celebratory sojourn, was a guy and his wife who I used to be in a band with many years ago. It was a pleasant evening it has to be said. The weather was a wonderful concoction of hazy, late Summer warmth coupled with a gentle, refreshing breeze - perfectly befitting the festivities of a Summer birthday gathering. Copious quantities of Export got consumed (sorry Straight Edgers - you have your thing, I got mine), plenty of stories were recounted from years gone past and yes, even a bit of derisive piss-taking was administered to the trendy twats of the locale that is known as Ipswich. Discussion of music - today's music - was non-existent, bar the polite obligation of asking me the probing question, *"Are you still doing a zine Steve?"* That in itself was delivered with feigned interest! In its place was excited talk of mortgages, houses, furniture, babies and childbirth, work and other - arguably - mundane trivialities that have now ensconced themselves within the psyche of these once passionate, idealistic people. My attempts to inform everyone of the wonders represented by the Dillinger Four live experience were lost; it was now I talking trivialities in THIS environment. Admittedly, it was great to hear my friend and birthday girl give graphic details of childbirth - right from the colour of the afterbirth, to the post-delivery vomiting and even the fact she shit herself during labor!!

I don't wanna end up in that environment where passion concerning furniture or a job is paramount. I don't wanna be so shallow as to talk about mortgages at someone's birthday celebration. If this is the road we all face when we abandon Punk Rock (or it abandons us), when we find it no longer gives us the same buzz as it did when we first heard those thrashing guitars, pounding drums and belligerent vocals, then I have to say - with all sincerity - it worries me. I'm troubled!

I wanna grow old gracefully - not to the extent of wearing plaid trousers with a butterscotch tank-top while reclining in my rocking chair after a hard day in the potting shed - just with a degree of dignity. I don't wanna be a Peter Stringfellow of Punk and get disdainful looks and criticisms from the new brethren of Punkers that'll populate Camden's Underworld in 2025. So, what is my answer?

I DO feel the onset of a certain apathy pertaining toward music of late. That is not down to any nauseating disaffinity I feel toward the music or its participants. It is down to the same conclusions Frank Smith deduced for wishing to distance himself from Punk. There is a complacency among too many bands. There is a lack of respect for themselves. In that, I find greater offence than any morally shocked Tory ever did to Steve Jones saying, *"You fucking rotter"* on Bill Grundy's TV show in '76.

Thankfully though, there is still a whole host of bands which provide me with ample inspiration to keep me coming back to this thing we call Punk Rock. Bands which have an energy and a passion and a commitment toward the things we hold dear. Bands which can still raise the hair on the back of my neck; bands which still make my heart skip a bit when their latest product appears; bands which can still leave me open-mouthed and dribbling as they unleash their live show on unsuspecting eyes and incredulous but anticipatory ears. Bands which matter. Bands which care. Bands with dignity.

The more astute among you will also note I haven't answered my question of a few paragraphs previous. What WILL I do when Punk leaves me cold? Hmmm........

The last thing I do each night before going to bed is clean my teeth. As long as I can look myself in the eye and know that no form of complacency has perforated my physical and mental constitution - I shall be happy. That is the only criterion I have set myself. Frank Smith was given a similar piece of advice in 'Salad Days' which I ask you all to consider and take on the brevity of life itself:-
"This is a night of your life - Live it accordingly"

I think that is an apt summary.

In case you are wondering about those modern bands that still make this Punk Rock trip I've been on for twenty years worth the ride, a few have provided the soundtrack to this column. Try:- AVAIL, HOT WATER MUSIC, BREZHNEV, CAPDOWN, THE URCHIN, ANNALISE, FOUR LETTER WORD, THE D4 or RANDY.

For the genuinely masochistic who want to read more of this spiel, then the new Scanner is out now featuring chats with DILLINGER FOUR, THE 'TONE, TOYS THAT KILL, RECESS RECORDS, NEWTOWN NEUROTICS and KRISTOFER PASANEN. £1+SASE/£1.50ppd gets you a copy from:- 6 Chatsworth Drive, Rushmere Park, Ipswich, Suffolk, IP4 5XA, UK. <Scanzine@aol.com>

Take care my friends
Steve Scanner

TREVOR MEEHAN

What do you Blackie Grey won't sign a new contract?

Zines.

Okay, first up this is a plea for more zines here in Ireland. We need them badly. We need them now. The next tale I'll tell you isn't designed to discourage you from zinemaking, quite the opposite infact, its here to encourage you. Its here to tell you to fly the flag into the face of rejection. The tale goes like this…Since the costs of copying this zine have risen immensely I decided to see if any labels would be interested in paying for adverts which would help me out. So I typed up this lovely spiel all about the zine, what it has done and what I hope to do with it, gathered together lots of email addresses and hit send. This is where some disillusionment crept in. The emails were slow to come back in, but eventually I had about 10 takers (I had sent the email to at least 50 different labels!).The ad rates were cheap and the print run was going up but still hardly anyone wanted to take the chance and support the zine. Now without blowing my own trumpet or anything I think that of all the zines on the go in Ireland, UFC is probably the most diverse. This of course is down to the contributors, for which I am thankful. So with the diversity of the zine in mind it really annoyed me the labels wouldn't cough up the paltry fee to gain some exposure for their label and ultimately their bands. Am I pissing in the wind? Yes and No. The more you bother them, the more they know you exist. But, seriously would anyone be really bothered if UFC folded tomorrow? Fuck yes, I would be. And that's enough for me. Fuck, I would be pissed off if Boz finished Nosebleed. I'd be pissed off if Fracture folded. I'd be pissed off if Reason To Believe finished up despite being in its early stages. I'm surprised there aren't many regular zines in Ireland. There should be more zines, copying costs aside, laziness is the biggest factor. That's a fact. Wouldn't it be great to be able to buy zines on a regular basis at gigs here in Ireland? And more diverse ones at that. Fuck even newsletters would do. C'mon get off your arses kids. THE TIME HAS COME!!!! An Irish version of Fracture (not as many copies of course and not as flash either) is a pipedream I have. CAN WE MAKE IT REALITY?

The World Cup.

Congratulation to Ireland on *winning* the World Cup. Okay so we didn't win it, but we could have. I can honestly say I have never felt so much emotion in my life. Personally I would also like to thank the buck teeth wonder that is Ronaldo, whose top scorer finish earned me a nice little 75 euro from a 5 euro bet. Suffice to say, I'll be posting Ronaldo the original 5 euro to get his haircut finished off. And speaking of haircuts, that cunt Beckham has even more to answer for this time. Not content with being a constant dickhead anyway, his stupid mullet come Mohawk hairdo has inspired every dickhead poser in Ireland to don a replica hairdo and Toni and Guy and the like to bring the mullet back in. Now lets face it, mullets are ridiculous…I can't help but laugh every time I pass one and usually give it a score from 1 to 10, with 10 being King Mullet! Lastly on the World Cup: Roy Keane. I thought he was a gowl for walking out. He's a spoilt bully. I was delighted the rest of the lads did so well without him. And no we wouldn't have won it with him in the team either. The whole story which has unfolded, even right up to now is boring and bullshit. His hard man claims are pathetic. Endangering a fellow professionals career and admitting to it deserves Mr. Keane a trip to the mental home.

Now follows a much rushed report on the Noisefest 2002.

Night 1 at the High Stool, Limerick.

Arriving just after 7 the place is eerily quite. 4 euro gets me in. 4 euro? Is that all? Have Shelter cancelled? Nope 4 euro it is, thanks to the High Stool coughing up some dough. Nice one. We've about a 20 minute wait before the Fest kicks off. Corks twin vocal beat pop industrial duo **Queen Kong** have the task of opening the 2 days. Two freaks making freakish noises and trying some vocals too. Armed with a backing soundtrack they proceed to sound like NIN, Mike Patton and that obscure noise shit that Skippy listens too. They even don freaky masks at one stage, while one of them sports a fake six-pack stomach and chest. As all over the place as they were I liked them a lot. **Revolutions Of A Sun** where up next. Its Half Mast minus two members, but with a better sound, tighter songs, a new drummer and a new bassist – who happens to be one of Queen Kong. Definitely grinding noisy metalcore, I hear Converge in there. They sound great even if its only their second gig. More people have arrived and **Bastard Youth** have some members who look like subbuteo crust punk rockers. Armed with MRR as their bible and their fashion consultant they deliver a superbly energetic set by falling around and injected some humour into the place.With patches and badges on their arses and crotches, they'll be huge in no time. Great set. **Saibhir** have the tough act in following 'Ze Youth. They play rock. I mean rock. In the Metallica sense. I don't get much from them, but by then the drink is flowing down rather too easily, all my friends have arrived and the craic is 90.Local Limerick death metallers **The Swarm** deliver their usual set. Even though I've seen them about ten times now I still don't know the names of the songs. I'm taking a guess though at their best song being called "As She Screams" (?). Local high forehead fragel rockers **Giveamanakick** are next. They're the best I've seen them. Tighter than before and carrying a vast arsenal of tunes. Around here things took a fuckin turn for the worse when some pisshead puked on my hoodie. Hot steaming fresh puke too. The cunts so blind drunk he barely notices. **The Dangerfields** arrive late but it doesn't matter to them. 1, 2, 3, Go!, 1,2, 3, its all over. Despite being relegated to a 3 piece they bring the house down. **Shelter** take to the stage after Ray Cappo has finished playing "Who Wants to be a Millionaire" with some local glue bags and gowls. Word has it Ray didn't throw one euro into the machine and jumped in uninvited to the lads game. Word also had it that while he played the game intensely, he failed miserably at a good few questions. On stage Shelter rules and provoked the best reaction to a crowd I've ever seen in the High Stool with crowdsurfing and even bar diving barmen. Deadly stuff. The rolled out the hits.

* An all ages Noisefest happened during the afternoon of the second day. Work from 9 – 6.30 prevented me attending but by all accounts it went down very well with the kids.

Night 2 at the High Stool, Limerick.

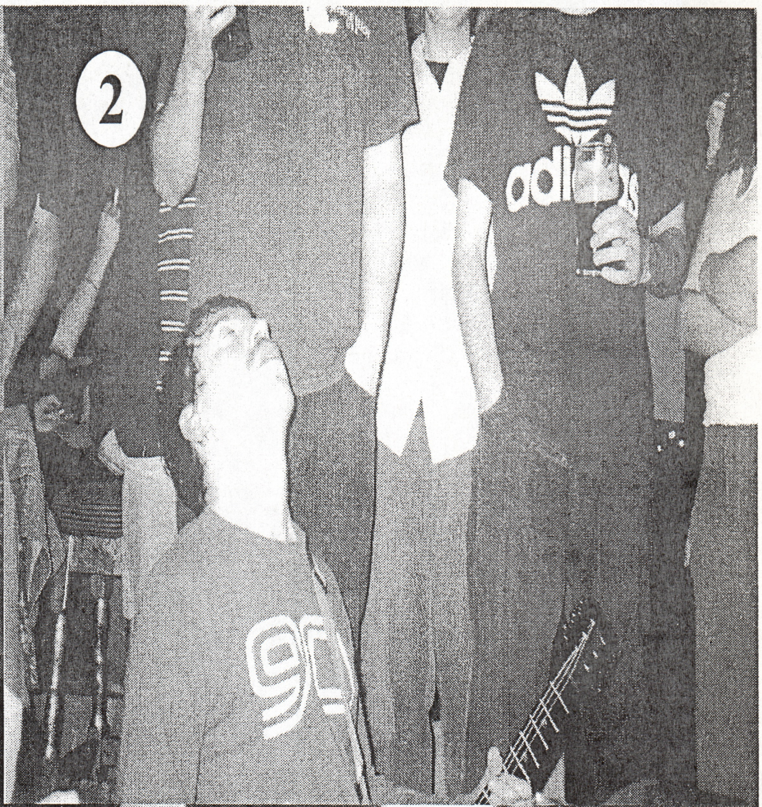
Cub Scout Disco were finishing up as I arrived around 7.30. They sounded kinda noisy hardcore rock. I wish I had seen more of them so I could give a better account.**The Poke** played and were great. Ten legs, twin guitars, 3 lots of vocals and a mixed bag of underground styles. Punk, metal, noise, hardcore, grind…you name it, they got it covered. Even the ska bit doesn't seem out of place. Thankfully Mickey has replaced his rotten Roscommon GAA jersey with a Rep. Of Ireland football one.**Collapse-In** , featuring Vince and Sean ex-Ten Point Rule played next. Far more mature and inventive than Ten Point Rule ever were and better too. Great guitar harmonics and good mix of vocal styles. Angular post rockers **Weevil** arrived and did they thing. They too were better than their last Limerick appearance. Some guy – a last minute addition to the bill replaces Easpa Measa. He plays Muse style rock and while competent he bore the shit out of me. The much talked about and championed **Large Mound** played and were alright. They were supposed to finish the Fest but had to leave early. I recognised the first song but the others didn't do much for me. Next it was the turn of some Limerick locals to sport their wares: **The Kyboshi** who were like a baby version of Tooth, were brilliant Helmet style stuff especially the drummer. The vocals could be better but they are young. **Kamiko** brought their pop influenced guitar rock to the stage complete with music stand. They were much better then I had predicted them to be. **Atrophy** delivered the stoner rock. Still very much in their early stages this band just might deliver a very good recording going by the strength of their songs. **22** headlined and were their humorous and brilliant selves. Yet again another great stage show and funny costumes.

* Friday night gets the nod mainly due to the fact I've waited years to see Shelter, but also due to the performances of Revolutions Of A Sun and Bastard Youth. 22 join them as top bands of the fest. The AMC deserve a pat on the back for this one.

I'm tired and emotional. Goodnight. I had so much more to say but nowhere to put it.

1. OXES - HIGH STOOL, LIMK.
2. OXES - HIGH STOOL, LIMK.
3. ENSIGN - SLATTERYS, DUB.
4. THE ICARUS LINE - HIGH STOOL, LIMK.

1



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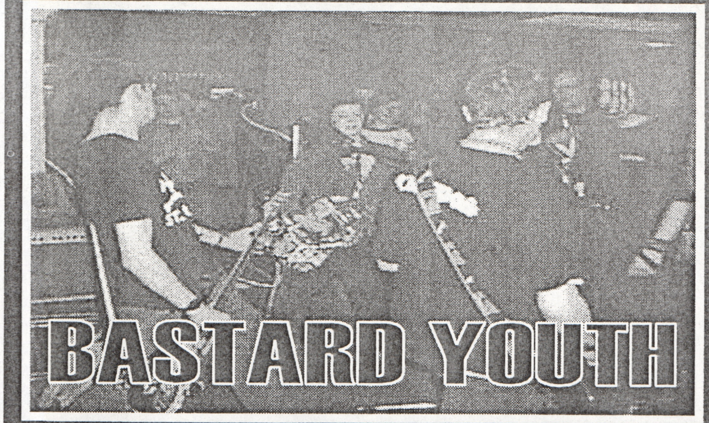
Right fuckers, here's the deal: 3 essential new bands, 5 questions apiece, one completely ridiculous round up of some of the finest in upcoming new hardcore… welcome to…The GRIMES FILES!!!



BASTARD YOUTH

Jamie: Who's in the band?
Ian: Ken - Vocals, Eoin - Vocals/Guitars, Karen - Guitars, Ian - Bass,Steve - Drums/Alcohol.

Jamie: When and how did you form?
Ian: Formed spontaneously in January 2002 in an attempt to make noise.Jamie: Describe your band in 10 words or less?
Ian: Fast,screamy,thrashy crust.

Jamie: Any releases available and are there any more planned for the future?
Ian: There is a stupid demo available. Its pretty crap but there will be a split 7" with xKnifedx out in October that will come out on the cover of Direct Hit zine. Also a few tracks on a compilation being together by Kelly (ex-Detestation).

Jamie: How can people contact you?
Ian: At crustpunk@hotmail.com or ya can write to: Ian Moore, Ballymorris, Fenor, Co. Waterford, Rep. Of Ireland.

CUT THE SHIT

Jamie: Who's in CTS?
Paul : Cut The Shit is Andrew-vocals, Paul-guitar, Erick-bass, Tom-drums....every one but Erick played in some other band at some point in time.

Jamie: When and how did the band start?
Paul : We started in early march of 2002 when I moved from New Jersey to Boston for school. This band is and always will be about friendship and boredom.

Jamie: Describe what you sound like in under 10 words?
Paul : "deserate, aggressive hardcore that goes for the throat" - Rob Coons, Maximum Rock N Roll #232.

Jamie: What (if any) releases do you have out currently and are you planning more in the near future?
Paul : Right now we just have a demo...there will be a 7" out by the end of September on Gloom Records. Also, we are planning an East Coast U.S tour with The Prowl in January of 2003, and maybe a split 7" with them as well. Also in the summer of 2003 we'll have an lp out and we'll hit a full U.S tour....

Jamie: How can people contact you?
Paul : Email us at BURNTHEDANCECLUBS@HOTMAIL.COM, or write us at the following address: XXX Cut The Shit XXX, Po Box 41, Allston, MA 02134 U.S.A.

* * *

RIPPED TO SHREDS

Jamie: Who's in the band?
Brad : Zack- Guitar, Brad- vox, Corey- Drums, Ole- Bass.

Jamie: When and how did you form?
Brad : We formed about a year and a half ago. We are about the only people in our town into fast hardcore, so it was natural for us to start a band that nobody else would like. We have had several bass players but Ole has been with us for quite a while now. Other than a brief stint of being a three piece when Zack went to college, we have remained static since he dropped out.

Jamie: Describe your band in 10 words or less?
Brad : Youth crew power violence, a combination of all clichés.

Jamie: Any releases available and are there any more planned for the future?
Brad : A split seven inch with The Attack form Vancouver, Canada will be out soon on Auto Fact Records. We released a demo long ago but it is out of print. We can still copy it for people but we don't have special tapes and what not readily available.

Jamie: How can people contact you?
Brad : You can contact us to play shows or if you need shows around Bellingham, WA or to trade tapes or just talk about whatever
Brad, 1616 Lincoln st, Bellingham, WA 9822, USA.
Email : xbhamwolfpackx@hotmail.com

* * *

Army of Flying Robots

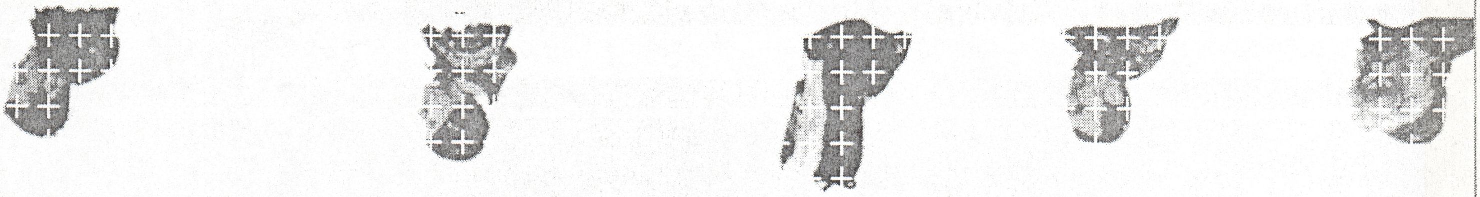
Jamie: Who's in the band?
AOFR: andy - guitar, chris - vocals, henry - vocals, lewk - drums, simon - guitar, stu - bass.

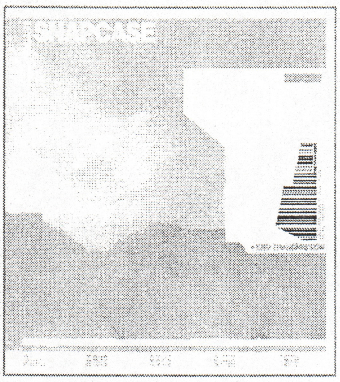
Jamie: When and how did you form?
AOFR: um, we just decided to start a band, really. Something like two years ago. nothing exciting or even particularly interesting.
one drummer and a handful of bass players later and we're still here.

Jamie: Describe AOFR in ten words or less?
AOFR: fast, noisy, idiots. (do i get a prize for using only three words?)

Jamie: Any releases available or on the horizon?
AOFR: um, the much-rumoured demo recording this weekend isn't happening
(surprisingly enough) so that's probably going to be late September now.
there's talk of a split 7" with camaro crotch (http://camarocrotch.tripod.com) but i don't know.

Jamie: How can people contact you?
AOFR: Cleverly, I don't have everyone elses addresses with me, but mine (henry) and chris' is1 Seymour Court Raleigh St., Radford Nottingham
ng7 4dg, uk.andy - morcello@yahoo.comchris - iwearblack69@hotmail.com
henry - greatbigmonkey@hotmail.comlewk - lewk@ntlworld.com
simon - forensicprod@hotmail.com stu - king69@lycos.com





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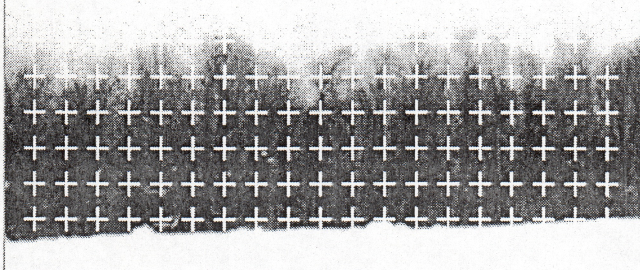

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VR128

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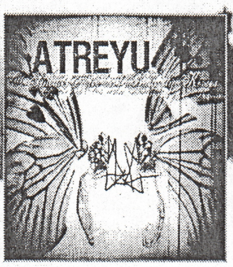

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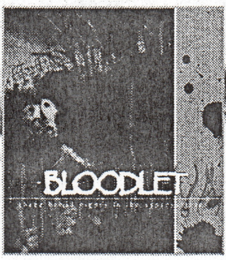
Suicide Notes And
Butterfly Kisses



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22

interview by trevor

UFC: Hello lads…lets get the usual shit out of the way first…lets get some info on members of 22, the history and some quirky facts on both individual members and the band as a whole.

BB: Hello, have sex. 22 is thus:Martin Keary (aka Raw-2): voice and guitar, Benny Armstrong (aka black labrador): bass, voice, Barry Brien (aka 7=5): guitar. 22 cannot be divided by 3, I recently learned that the fucker who made that movie with beck set in the future ripped off my 22 name. Donna from that 70's show is called sevenequalsfive in the film, I'm very angry. Anyway, 22 is the name of our band, we've been around a few years, we have a cd, and we have just toured parts of Ireland. We play music that has been compared to: Big Black, Mr Bungle, Ministry and so on. I'm regarded as the quiet one, which isn't true really, I mean I'm the guy doing this interview right now. Benny is the nudie one, and Martin is the tall skeletal one. There have been a couple of temporary members along the way, but essentially it's just us 3 guys. There are no quirky facts, as we take ourselves very seriously. We all hate each other and we never talk to each other either. Bands and friendship don't mix. I hate those 2 guys so much, Martin ruined my childhood. He really did. Why don't 22 get groupies? I reckon we deserve some.

UFC: Okay so you recently set off on an Irish tour, how did that go? Where did you get to play and how was the turnout and acceptance of the general?

BB: We played O'Malleys in Galway, Fred Zeppelins in Cork, GZ Club in Dublin and The Boatclub in Limerick. We were supposed to play Belfast also, but decided against that. Galway was grand, support came from a lovely guy named Graham Stakem, unfortunately the PA overheated during our second song and took half an hour to fix, that was a pain in the ass, but Benny worked the audience and kept the masses entertained with his lad and monologues on scooter. Cork was great, we played with friends of ours Dog on Stilts, a new Cork band who are absolutely stunning. Unfortunately we blew their bass amp during our set. I hope they forget about it. Dublin was a nightmare, a total nightmare. None of us are all that familiar with the city, and the club we were supposed to play in was in the basement of another place, we had no idea this was the case, so we were stood in Dublin city with our amps and guitars, looking like assholes and getting accosted by ne'er-do-wells and brigands. When we did find the place, the 2 support bands told us they couldn't play, as they couldn't get a snare or any cymbals, so that was a bit irritating. On top of this the guy who 'organised' this gig, a green haired fuckass by the name of Cormac hadn't bothered putting up posters or flyering or anything, so there was a crowd of about 8. To top this off, we were supposed to be staying in his place that night, which he said was fine, but he decided to go home before we'd even started our set, pretty much abandoning us. All in all it was a horrible experience. Limerick was excellent, we played to a packed Boatclub, support came from our good friends 'atrophy'. Great show, we even had a fight break out in the mosh during 'cliché'. It was so funny. People enjoy us, but I hate the crowds. They don't care, they're coldhearted bloodsuckers, who always want more, that's why we don't do encores. I hate you.

UFC: Before the current cd - which we'll talk about in a moment, came the 1999 release of "the abuse of art" homemade cassette how did that go down? Did it do what it was supposed to do for the band?

BB: One day Martin stuck a blank tape up his ass, and when he crapped it back out there was a demo recorded on it, that's The Abuse of Art. Martin pretty much did that one himself. I think Benny had just joined the band, who back then featured a tubby little Richie Sambora wannabe git named Donogh, he's gone now, sometimes you see him playing backing guitar for that karaoke idiot on Cruises St. The Abuse of Art is nuts, It's fun to listen to, but hey, it's total crap and I think Martin realises that too. I would advise against listening to it at all costs.

UFC: "Comrade Muzik" is the current full length, one thing that really struck me was that it's a very professional sounding cd…tell us a bit about the recording of it, the time involved, the costs etc.,

BB: I was only joking about that 'hate' thing y'know. It was recorded by a guy named Sean Harrold (God rest his soul, and all the souls of the dearly departed), who used to be in Bandog. He has a great home studio. He also did the Tooth EP 'That Corporate Emotion'. Being in a studio is great fun, but I think we made the mistake of trying everything out, and personally I reckon there's one or two duds on the cd. At least next time we go into a studio we'll have a better idea of what to do and what not to do. Hopefully we'll release something new within the next year. The stuff we're writing now is so much better than what's on the cd, much more original, much stranger, but much more original, and bit a strange. Hi! Sean was pretty cool about the money, it was £80 a day, 12 hours. All in all it cost us around £500 (all disappeared up Sean's nose no doubt) to record and around another £500 to get put on discs with covers and all. A pretty sweet price.

UFC: Just as a matter of interest where did you get the cd pressed?

BB: Dublin somewhere, Martin knows. It probably wasn't in Captain America's on Grafton St though, on account of they're a restaurant.

UFC: Theres loads going on in the songs throughout the cd, its very diverse, sometimes I'm lead to believe it isn't the same band…its more like a compilation cd by about 5 or 6 bands?

BB: Yeah well that's a result of us just going nuts in the studio and trying out everything possible. It's cool that we don't have any particular style, but sometimes I do feel that when we play live, we are only showing one side of the band, I mean there's a lot of stuff on the cd that we don't even know how to play yet, I'd like to see us do some more acoustic/sitting down gigs.

UFC: Theres definitely hints of Nirvana, Big Black and maybe even Ministry in the noisy stuff….what kind of stuff influences the quieter more laid back affairs? (p.s I thought "Slouch" had a Joy Division feel?)

BB: Nirvana…euch, yeah I guess 'The Wait' is quite Nirvana. I can see the Big Black thing definitely, with the drum machines and stuff, Ministry, well none of us are really into Ministry, so I'm not sure how like them we are. The quieter stuff is kinda influenced by Berlin era Bowie, Beck, Deus, Mr Bungle, Alice in Chains etc!Me and Martin once robbed bones from a grave, but that doesn't justify the Ministry reference.

UFC: You seem to play with Cork's Dog On Stilts a lot. Is there some self appreciation society going on there?

BB: Very much so, they are a new band, but they're really making a name for themselves in Cork, myself and the drummer, Barry English are very good friends, and through that both bands have become buddies. They are quite different to us, but I love playing with them, I think they're one of the best bands around. We're trying to get them to come to Limerick again soon, plus they're doing a cd this month so hopefully they'll be promoting that around the country.

UFC: Okay, the band are known, especially down here in Limerick for being a bit into the whole visual aspect of the live gig…I'm thinking along the lines of the Raging Speedhorn gig where 22 adorned the stage with a big welcome blanket and a black bin liner and hurling helmet outfit also seems to surface in that memory or the Guapo gig where the band danced onto the stage to the sound of the drum machine?

BB: I hate watching bands who stare at their shoes when they're playing. For me I think it's a blurring of the performing arts in a sense, I know this sounds shallow but I do think that band image is quite important, and when performing is just as important to entertain visually as well as aurally. It started off as a reaction to those shoe gazing bands, nobody else in Limerick was putting on shows like us, so I guess we're filling a niché. It did become silly after a while, people expected costumes and antics from us, so we stopped it all for a while and became 'normal', but we are back up to our crazy ways again, and it's gonna get better and better, we're seriously considering choreography and stuff, when we played with eX-Girl I was very impressed with how they all moved and swayed in unison, it was very cool. We also give out self penned stories and comics at our gigs too.

UFC: Sure, Didn't one of ye get your penis out at the noisefest in Limerick last year?

BB: Benny was flying low and the old chap popped out to see what was going down. Once that happened, he decided to remove all clothing. It was funny, but since then he's whipped it out at nearly every show we've played. Don't know why, it seems to amuse people, so why not? I think maybe it's diseased, and it wants to see the world before it withers and dies.

UFC: Nearly at the end now, just a few more questions to go…I have to ask you about these side project bands : Boozer, The Void, Punish The Hood, Headless and Dildoss…they're all a pisstake right?

BB: Boozer yeah, Dildoss is semi serious; the Void is Benny's previous band, that Martin was also a member of for a while. Punish the Hood and Headless are the same group now, it's something I'm doing with Bar from DoS, kinda Fantomas/ Cannibal Corpse type thing.

UFC: The website has this glorious section where you send some "fuck yous" to people. Those people are Tom from Fred Zeppelins, Wynette from next door, Cormac from Dublin, and NME. Why send fuck yous to each of them?

BB: Actually Tom has to come off the list, he was nice to us when we played last time. It's all about balance, we thank people who have helped us, people who have hindered us go on the other list. Wynette is Martin's neighbour, she used to complain when we'd rehearse, I hope she falls down a staircase. Cormac, I've already explained, and NME are just a bunch of self-sodomising tools, who think that the Strokes play good music. Also they didn't like our cd.

UFC: To round things off : If you drove a bus carrying 42 passengers from Limerick to Nenagh, dropped off 5 passengers in Nenagh whilst collecting 7 passengers, drove 50 miles to your next stop, collecting 5 passengers and dropping off 2 passengers, before arriving in Dublin at 11.15 am, what was the bus drivers name?

BB: Barry Brien. And he ran over Cormac once he got to Dublin.

UFC: You may as well finish this interview off by telling people why they need to get your cd, where they can get it and how much it costs?

BB: We sell cds at our gigs, but if you don't feel like leaving the house, you can order one. Write to Martin Keary, 69 Monaleen heights, Castletroy, Limerick, enclose a 5 euro note and you shall receive your cd within 6-8 weeks. Alternatively if you have access to the internet use this uniform resource locator to find our website, where you can order it from: http://www.iol.ie/~wbrien. PS. Cormac, if you're reading this, Your hair is shit.

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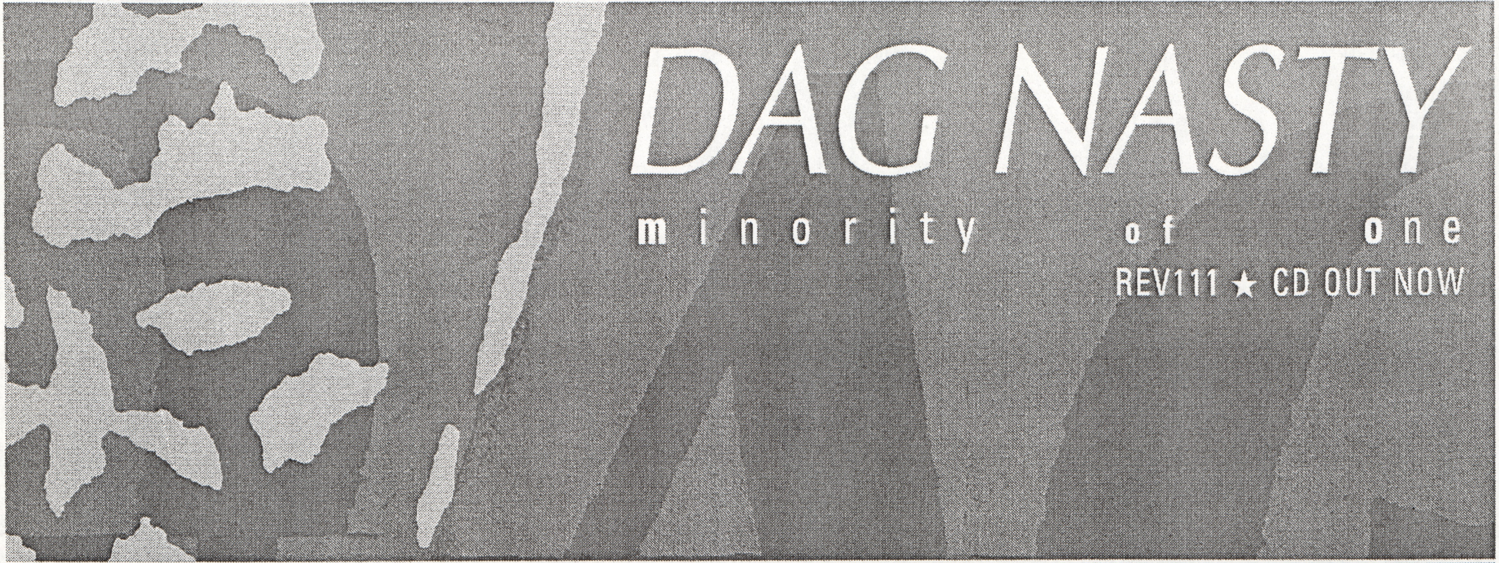

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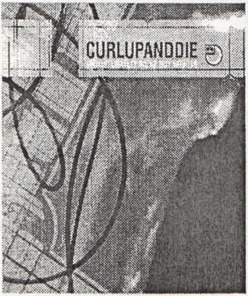

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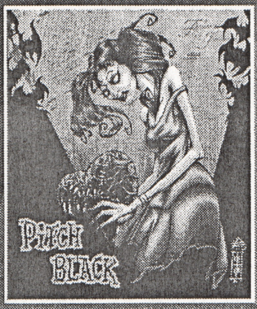

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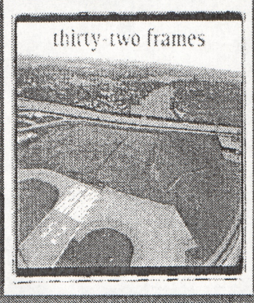

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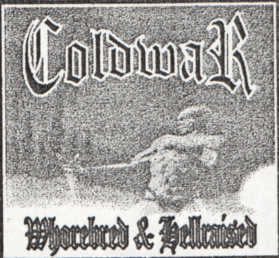

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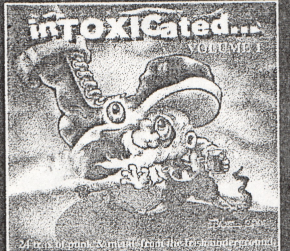

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NOT JUST GIRLS TALK: WHY CULTURAL ATTITUDES TOWARD SEXUAL VIOLENCE NEED TO CHANGE

BY JANE RUFFINO

NOT JUST GIRLS' TALK: WHY CULTURAL ATTITUDES TOWARD SEXUAL VIOLENCE NEED TO CHANGE

One July evening, close to curfew, a young girl called Joan was hurrying home. When she was just a few steps from her doorstep, a man called Reymund, who knew her family, approached her, and before she could protest, he took her to his home, where he brutally raped her until the following morning. Joan was eleven years old.

Traumatised, but with the help of her family, she turned to the local law enforcement. She had to show her torn clothes, her bruises and her bloodied mess of limbs because this showed she had resisted. She was then required to show the soiled clothes and injuries again in order to get an indictment, and was then made to proclaim the crime publicly, in spite of the shame, regardless of the physical and emotional pain she was in. She was so badly injured that trips to court nearly killed her.

She had to give testimony three times, sometimes in her native language but at least once in a language foreign to her. Because she was only repeating a translated account and was not sure what she was saying, doubt was cast over the testimony; it was not a question of rape or consent, but a question of the date on which it took place.

The story became well-known, and while the people of her village were outraged that a child could have her innocence stolen from under her family's nose, why was she out on her own, and so close to curfew? Had she gone to his home willingly? Had it even happened? Accusations flew: her family had a vendetta against Reymund and was using the charge to ruin him. Before the truth of her account could be considered, the jury had to consider the reasons she might have been tempted to fabricate such a serious charge.

Reymund never denied the rape, but still was acquitted, not because he was found innocent but because Joan's conflicting dates (which were a result of syntactical differences between the two languages) made a loophole large enough to escape punishment. He then sued her family for slander.

The year was 1275, but before you breathe a sigh of relief that it is in the distant past: how far have we really come? Similar patterns are seen in modern crime and the basis for rape law remains underpinned by perceptions of women as somehow responsible for the incident. When modern attitudes toward women even unconsciously echo those from centuries ago and influence the legal system, can we really say that things have changed all that much?

Fast forward to 2002. A school bus driver is convicted of molesting 10 schoolchildren but given only 18 months in jail because he is an upstanding member of the local GAA. Although he molested repeatedly and admitted to doing so, he was considered 'unlikely to reoffend'. As a member of the GAA, active in his local parish, public disbelief outweighed the gravity of his crime.

The court testimony of a 17-year old rape victim in Ayrshire includes being forced to hold up the underwear she was wearing during the attack. They ask her to hold them up and read what the pants say: 'Little devil', a transparent attempt by the prosecution to imply that she asked for it. He is convicted, but not before she commits suicide. In a cruel twist of irony, she had wanted to be a lawyer.

A young Irish woman on holiday in Cyprus accuses two Irish soldiers of raping her. They arrest the two men, who deny their crime. They arrest her and interrogate her until she admits that she had been lying. Irish Times columnist Kevin Myers believes the good soldiers: 'She was very properly arrested and very properly – if briefly – imprisoned.' In the law of many countries, including Greece, a woman who fails to prove she has been raped faces imprisonment for making a false accusation. Who wouldn't retract the charge just to go home?

According to the SAVI (Sexual Abuse and Violence in Ireland) Report released by the Dublin Rape Crisis Centre and the Royal College of Surgeons in Ireland last year, 40% of respondents (3,118 total respondents, chosen randomly from the Irish population) felt that 'accusations of rape are often false'. For such a large proportion of the population to believe that women might make false accusations to cope with sexual guilt implies that rape is about sex when it is really about violence and control. Since 1990, more rape and sexual assault cases have been brought forward than ever before, and public awareness of the crimes has increased, but why, with 90 percent of cases going unreported, is the system still failing so many? How have cultural attitudes not changed enough? The myth of the inconstant woman is closely bound with attitudes toward sexual violence: that it is about sex, that it only happens to women and is therefore only a women's issue, that women will lie just to 'get back at' men, and that women are some patently helpless group of 'victims'. All of this is dangerously wrong.

LAWS WRITTEN ON OUR BODIES

Attorney General Michael McDowell, author of the 2002 abortion referendum, told RTE in 2000 that the clause allowing for abortion in cases of rape and incest should be removed because it 'might lead to a series of false accusations of rape.' He views it as cut-and-dried crime and encourages an idea that laws relating to women's bodies be centred on what women are and are not allowed to do to them or say what has happened to them. He went on to say that 'it might be thought there would be a temptation to characterise sexual intercourse giving rise to pregnancy as non-consensual with a view to availing of that right.' McDowell encourages ideas that women are prone to 'temptation', outlines some warped threat that we might consider ourselves lucky to have some 'right to be raped' and implies that rape is only about sex, when it is not.

Rape is violence, a way of appropriating the bodily control of the victim, who is left feeling helpless, violated, and ashamed. Its criminality extends back as far as written history goes. It is considered wrong in all societies, though they don't all define it in the same way. Modern western societies seem to have trouble with the fact that the definition and societal perception of the crime need to be re-evaluated.

This has begun to happen, with the first conviction of marital rape recently obtained in Ireland (though it was recognised in 1991), but why is it so difficult for people to accept that it is real, that it is not, as Kevin Myers recently wrote 'the weapon of choice' of feminists (though he also, last year, frighteningly compared 'feminist dogma' to the Taliban)? The 1987 Report of the Law Reform Commission rightly suggests that the idea of 'sexual consent' cannot be rolled back to the original marriage vows and recommends that marital rape be considered real. But it validates, by mere mention, ideas that women will use the charge of rape as a weapon against their husbands: 'If a vengeful wife considers that she will make a better witness than her husband, it is apprehended by some that she may possibly take proceedings against him.' In other words, although they accepted the need to redefine rape, they toss in a special warning to 'look out for the smart ones.'

The commission does not outline reasons why we should consider marital rape as real and instead focuses on particular arguments that might result in women exploiting this 'right to be raped'. The protection of the accused is still privileged over that of the victim because of the way the legal system works. But why is it that the updating of rape laws is still seen as prone to the dangerous influence of some special interest group that in actuality is over fifty percent of the population? It is important to discuss the perception of women because it is what still underpins the law that applies to all victims, but a gender-neutral wording of law does not go far enough when the

What is sexual assault?
Sexual assault occurs if you are forced to participate in a sexual act without your consent. It may include rape or other types of sexual assault. The force involved may take the form of threats, coercion or physical violence.

Sexual assault is an act of violence. It is an invasion of your physical and personal integrity. Research shows that the primary motivating factor in sexual assault is to meet non-sexual needs, including anger and power, not sexual gratification. The belief that rape is a sexual act contributes to the idea that the victim is in some way responsible for the assault.

There is no social or economic profile of 'victim'. Certain beliefs and attitudes about the role of the victim in incidents of sexual violence often attempt to deny the brutality of what actually happens, and hide the fact that it can happen to anyone.

The extended and difficult process of reporting and prosecuting a rape is an ordeal that people would be unlikely to endure if the claim were false. But misunderstandings of the crime help to maintain misguided ideas that claims are often false. These also serve to contribute to a victim's fear of reporting.

Sexual violence can cause a crisis in a person's life long after the incident. This can be set off by any number of triggers, but its emotional and psychological effects should be taken very seriously.

The crimes covered under the heading 'sexual violence' are:

Rape: Defined as 'Unlawful sexual intercourse with a woman who at the time of intercourse does not consent to it,' where the man 'knows that she does not consent…or he is reckless as to whether she does or does not consent to it.' Maximum penalty is life imprisonment.

Rape under Section 4: Defined as 'penetration (however slight) of the anus or mouth by the penis, or penetration (however slight) of the vagina by objects held or manipulated by another person.' Maximum penalty is life imprisonment.

Aggravated Sexual assault: Defined as a sexual attack that involves serious violence or causes grave injury, humiliation or degradation of the victim. Maximum penalty is life imprisonment.

Sexual assault: A sexual act with a less serious level of violence, with a maximum penalty of five years.

attitudes toward it are much deeper than the specific words involved.

WOMEN AND PROPERTY

The understanding of a medieval rape was underpinned by ideas about the 'nature' of women as evil, especially dangerous once they were no longer virgins because once a woman had sex she was considered to want it always. A charge of rape meant that a woman did not just have to prove that she had not been penetrated but that, for some reason that defied her very nature as descendent of 'Grandmother Eve', she had not wanted it. She had to display her injuries and torn clothes to show she fought to preserve her moral purity.

Men are still believed to have urges that cannot be controlled but women are unruly temptresses who are to blame for men's inability to control themselves. John Berger, commenting on symbolism in Renaissance art, where a naked woman is shown holding a mirror, says, 'The mirror was often used as a symbol of the vanity of woman. The moralising, however, was mostly hypocritical. You painted a naked woman because you enjoyed looking at her, you put a mirror in her hand and you called the painting *Vanity*, thus morally condemning the woman whose nakedness you had depicted for your own pleasure.' These gender assumptions, both about women as well as about men, are dangerous and contribute to modern misunderstandings about sex and sexual violence. They reach far back into history, but they have nothing to do with some way that women or men 'are' naturally. They are cultural, and their pervasiveness in legal, social, political, and cultural institutions helps no one.

Why are rape victims still viewed with the same suspicion as that encouraged by the medieval (and early modern, and, sadly, still current) belief that women are not only unable to control themselves, but that, when left to make our own decisions we will always make the one which is 'wrong'? Thirteenth-century priests in France encouraged the rape of women as punishment for stepping out of their place. Not only were women considered incapable of making their own decisions, violent acts against them were encouraged; rape was acklnowledged to be an act of control even then.

In England, rape, until 1285, was considered a trespass. Only the rape of a virgin was considered a felony: virginity had property value and virgins, along with widows and nuns, were considered the property of God. Violating one of them was a crime against both the earthly and divine protectors. Rape was seen as a crime in itself, but its definition, perception and penalty were (and still are) so closely interlinked with the way women are seen in general that while it was a crime against the woman's body, that body belonged to someone else: her husband or father, and today, the State (where a rape victim is legally only a witness to their own body). However, while a woman's legal status was one of property value, this is not necessarily how they saw themselves. To assume that laws reflect how everyone thought or felt is to buy into their myths of 'justice' and 'truth'.

But we can't assume that just because perceptions of rape seem to focus on women, only men misunderstand it. In 1998 TD Liz McManus sponsored a bill that would reintroduce a provision to allow for the introduction of a victim's past sexual experience as evidence for the accused, despite that provision being removed as part of the 1990 law. The bill is still listed as 'lapsed' but indicates that even some women buy into the view of other women as potential liars, that women who have a less than virtuous sexual history somehow contribute to their own victimisation. Mary Kenny, formerly an activist for women's rights, questioned the British Home Office's statistics on rape and recently wrote in the Independent on Sunday about the danger of widening its definition, suggesting that the only 'real' rape is stranger rape. Plenty of men, and not just John Berger, have commented on the perpetuation of contradictory and negative images of women. Women are not some cohesive group of 'allies' and men are not all 'enemy'. There is no enemy, just a huge, deep-rooted problem that cannot be dealt with simply or in isolation from other societal factors.

Our society and our social relationships are very different from those of the past, but in many ways, we reproduce the same understandings and are still underpinned by similar ideas about the world and each other. Though the perceptions of women may encourage one view in medieval (and earlier) laws and documents, one need look no further than modern legislation to realise that we cannot derive our picture of how women saw themselves entirely from these documents. And just because some women saw themselves differently doesn't mean that some did not buy into the images constructed for them; many still do.

THE MYTHS THAT WOULDN'T BE DEBUNKED

If a medieval woman conceived by rape, a case was automatically dropped: it was believed that a woman could not conceive a child unless she consented to intercourse. Pregnancy, of course, was considered a blessing, and so negated the criminality of the act: how could such a blessing be bestowed upon a crime? This is too bad for the Irish Attorney General, whose job would be much easier if this belief were still as common as it once was. And so consider the recent abortion referendum in this light: many people on the 'Yes' side argued that a pregnancy could be considered a positive outcome from a negative experience, but never considered whether the woman actually *wanted* to be pregnant, let alone whether she wanted to be raped. Removal of the power of agency over one's own body is directly related to both of these issues, and are still *consciously* bound in society, from casual utterance to legislation. However one feels about abortion, the referendum enshrined a dangerous connection between women's bodies and our inferior abilities to make 'rational' decisions about them.

Not only was rape not seen as a violation of a woman's right to decide the fate of her own body, but it was seen as something a woman might use as a weapon, and is still seen that way by many people, both women and men. If the changing status of women since the 13th century is more than superficial, why are we still under suspicion? Why is it that laws still account for an understanding that any rights afforded to women will be used against men at any opportunity? These notions of women as 'hysterical' are older than the 13th century, but they have nothing to do with any biologically-based emotional instability or moral decrepitude. Why is it that in the media, women are still seen as responsible for all sexual guilt that makes rape still a matter of sex and makes it only a women's issue?

The 1987 Law Reform report that informed the 1990 Rape Law (which was a huge step forward, however late in coming), recognises that some juries 'might regard the victim as having contributed to her plight.' They acknowledge that it is not right for juries to do so, but by its introduction, endorse it as a valid objection, and don't address *why* people's misunderstandings of rape impede legal proceedings. Eighty-five percent of the respondents to the SAVI survey believed that 'the victim is usually innocent'. This leaves 15% who do not, and when translated to jury-as-representative-of-society, at least two jurors on a rape case whose doubts about the 'innocence' of the victim means that both accuser and accused are on trial. While the misconception is not promoted, is treated as if it is a legitimate view rather than a perilous idea founded in misunderstanding rather than in reality. Figure in the four in ten who believe that a victim would go through the arduous legal process just to make a false claim, and it becomes clear that while individuals within the legal professon and involved with policy reform are amenable to change, these changes have little meaning in a society that doesn't understand the crime to begin with.

The report also recommended that rape not be considered different from any other crime, despite the staggering reality that is indeed a special case. It still

WHAT CAN YOU DO?

If you are out, be sure that no one leaves a drink unattended or accepts one from a stranger unless they see it being poured. The incidence of drug-assisted rape is low, but is certainly a danger. New 'rape' drugs are more powerful than rohypnol (or 'roofies'), which is now made with a colourant. The new drugs erase memory *completely* within four hours of being administered.

The most common drug assisted rape is alcohol itself. Don't let friends leave with strangers if they appear to be too drunk. Don't let them go home alone, even if they insist they are okay. An assault on a drunk person includes their increased vulnerability, but it still does not make it their fault. Those who have been attacked while drunk will blame themselves even more than other victims do.

One of the problems with sexual violence is that it not only makes the victim feel helpless and ashamed, it also leaves friends and family wondering what they could have done to stop it from happening.

You can't undo it, and you can't make them forget about it, but you can help:

Encourage the person to seek counselling and encourage him or her to report the crime, but respect their decision if they choose not to do so.

Be willing to listen. Don't encourage them to 'try to get your mind off it' if he or she wants to talk about it. Make sure he or she knows that you won't tell anyone else unless he or she wants you to.

Reassure him or her that it was not his or her fault.

If they do choose to report, the legal process can be incredibly drawn-out and painful. Victims are allowed to have a relative or friend (as well as a member of the Rape Crisis Centre, if they wish) in the courtroom with them. If you are going to be that person, be sure you understand the process as clearly as possible so that you can be the most help.

It may take its toll on you, too. Don't be afraid to seek help as well – it may even help the victim get better. You, too, can call the crisis hotline, which will connect you with one of the 18 Rape Crisis Centres in Ireland.

If you want to help with raising awareness about rape and sexual assault, the Rape Crisis Centre is always looking for volunteers for fundraising and other jobs. Benefit gigs and other contributions are always greatly appreciated.

If you wish to be a phone counsellor, this requires a two-year commitment and intensive training. It will be a very difficult job, but strong, dedicated, sympathetic volunteers are invaluable to the centre.

limited the definition of assault and rape to that which included genital contact, when it should be recognised that any body part can be sexualised. The commissioners wished to 'emphasise at the outset' that despite the unacceptably low rate of report (only 524 reported cases and 70 convictions between 1978 and 1986), this is 'not necessarily related to the nature of the legal process', but driven by a victim's embarrassment, psychological trauma and 'fear of not being believed'. How can the responsibility for the sensitive treatment of the victim be directed away from the legal system whose processes so often deter reporting?

The legal system is set up to protect the accused, and this is beneficial in most criminal cases, but is of great concern because of the effect this can have on victims who already blame themselves. Muireann O'Briain of the Dublin Rape Crisis Centre says that this refusal to acknowledge the crimes as special cases is very difficult to deal with. 'The rape victim doesn't realise that they are only a witness. Their testimony can be scrutinised because of the nature of the legal system. They don't expect that.'

The broadening of the definitions of rape since the 1990 law, especially the recognition of both male rape and marital rape and the increased rates of disclosure and prosecutions are important to acknowledge, but the trauma, the delays in the courts and the lack of empathy among judges are some of the major obstacles that remain in place. O'Briain says that although people are much more likely than ever before to come forward, especially crisis clients (those who have been attacked within the past year), the shame and the intense self-blame victims feel are still major deterrents.

The Report of the Working Party on the Legal and Judicial Processes for Victims of Sexual Violence released in 1996 by the National Women's Council for Ireland recognises that progress has been made since the 1980s but comments on many of the problems that still beg response. It includes a strong critique of the ways victims are failed by the legal system, the piecemeal way that sexual violence has been dealt with in the past and acknowledges that the roots of the laws regarding women relate to a time when women were still considered property (as recently as 19th century law) and had no personal rights. Though the report is centred on the treatment of women and children and therefore does not address the problems faced by adult males, it advocates many progressive and important changes. Why is this not reflected in the current system? While certain individuals and groups may do everything in their power to improve the situation, the problems are deep-rooted, they involve many people, some of whom may not share the progressive views of the Women's Council, and the laws themselves direct proceedings along a path that does not help victims.

WHO IS A VICTIM?

Statistics from the Dublin Rape Crisis Centre in 2001 showed that of 538 counselling clients, only 167 cases were reported to the Gardai. The RCC dealt with 9,982 counselling calls last year, more than 27 per day. That only a fraction of those who call the centre actually pursue counselling means that the statistics available are the tip of the iceberg. Women's Aid, who deal with domestic abuse, received over 10,000 calls in 1995, and a national survey found that 38% of women surveyed had experienced some form of domestic abuse in relationships. Reporting has risen exponentially since the 1980s, but the extent of the problem cannot be known, and the problem of domestic abuse against men must also be addressed.

The SAVI statistics showed that 42% of women and 28% of men experienced 'some form of sexual abuse or assault in their lifetime'. This amounts to a reflection of about 35% of the population. Account for the perpetrators, and it emerges that at least half of the country, and not just women, are *directly* affected by sexual abuse and assault. More frightening still, 600 of those surveyed had never disclosed their abuse to anyone but the surveyor.

The survey showed that only 10% of women and 6% of men who had been sexually assaulted or raped actually reported the crime to the police. Among therapy clients, reportage was 31% and was much more likely when the client had been raped by a stranger. Of these 167, only 17 cases were tried, and 15 obtained convictions. Ten of these cases related to child sexual abuse: only 15 of 538 clients obtained a conviction, and only five of these were for adults.

A compilation of twenty court logs for the years 1202-1276 found that only 142 cases of rape were reported. Of these 142 cases, 56% were dropped after the initial appeal, and only 23 of the accused men were actually brought to trial. Only three were convicted, but two, being clergy, were handed over to the ecclesiastical courts where their punishment was penance; the remaining guilty party was fined just over one pound. This is despite the fact that the official penalty for rape was castration, blinding or hanging; most male juries felt that was too harsh a punishment. The same appears true today, with few sex criminals being given the full sentence of life imprisonment.

It would be irresponsible to compare the statistics directly because of the extreme difference in historical dates, definitions of rape, and in methods of data compilation, but the archaic perception of woman as unruly and sexually promiscuous still underpin the laws that relate to women and talk about us as if we aren't included in decision-making. When Michael McDowell discusses rape, he speaks of concessions 'allowing' us occasional permission to think for ourselves. The problems of the language of law and society undermine the importance of recognising rape as not just a woman's problem. The severity of the 'official' sentence is almost insulting to victims when almost no one ever receives it. The perceptions of rape help to encourage damaging—and supposedly obsolete—images of women, but the gendering of 'victim' itself is equally unnerving.

GENDERING THE VICTIM

Victims of male rape comprise 12% of the clients seen by the RCC. Although male rape was officially recognised in 1990 (having been previously covered under an 1861 'buggery' law) most discussions of rape are centred on the rape of women only. It is still connected with the idea that a hypothetical rape victim is actually gendered, that male rape is still an exception, which will further prevent its victims from reporting it. It strips them of their maleness by forcibly fitting them into a gendered role, thus confirming their own fears of their autonomy and masculinity being compromised by the crime. Though the overwhelming majority of victims are women, it happens to men, and not just gay men, and is not just carried out *by* men (especially in the case of children), and has nothing to do with being gay. Why do male victims risk being socially neutered upon disclosure?

The SAVI survey found that 41% of men and 27% of women believed that 'men who sexually assault other men must be gay'. In a society that is afraid of homosexuality and connects it in this way to assault, reportage of male rape will always be low. This perception presumes two things: that being gay is wrong, and that the attacker (and perhaps victim) must be gay because rape must be about sex. The still-prevalent attitude toward homosexuals as being sexual 'perverts' means that the public perceptions of sex and violence are fundamentally perverted themselves. Rape cannot be dealt with in isolation because its causes, effects, and the attitudes toward it do not exist in isolation.

Why, instead of engaging in debate over whether rape statistics have been 'invented' by feminists do we not ask why it is that people go around violating each other on such a regular basis and why it has never been okay to talk about it? And why, every time is it redefined,

IF YOU HAVE BEEN A VICTIM:

Self-blame is almost a standard after-effect, but know that almost all victims blame themselves and that it is not your fault.

You are not alone. Statistics show that almost 35% of the population in Ireland have been victims of sexual violence. Just because you don't hear about it doesn't mean that it doesn't happen, but its frequency does not mean your case is not to be considered serious. It is common, but is neither normal nor acceptable.

Even if the incident is long in the past, if it affects you, you should talk to someone about it.

If the attack is recent, you should go to the hospital so that material evidence can be collected. It should also be recognised that because not all attacks involve physical injury or fluids, this does not mean you will not be taken seriously. Failure to prove physical struggle (e.g. bruises) does not 'prove' consent. If someone threatened you and you stopped struggling to prevent further injury, this is NOT considered consent!

If you choose to report the incident to the Gardai (hospital staff will not force you to report, though they may encourage it), you will be asked for a detailed statement. This may be traumatic, but counsellors and trained professionals will help you through it. Most of those who work with victims of sexual violence will encourage you to report, but if you choose not to, they will respect your decision. You may be more emotionally equipped to report after you have begun to get help, and no one will withhold help from you if you choose not to pursue a criminal case.

The legal process can be long and painful. The victim is considered a witness for the prosecution, who is defined as The State, and so, as a witness, you will be cross-examined by the defence. Prepare yourself for this, and ask that you be given a detailed description of every step of the process. The Rape Crisis Centre can give you information on both the medical and legal processes involved and Victim Support is an integral part of the legal process in these cases.

The defence is not allowed (since 1990) to introduce your past sexual history as evidence, unless its omission would result in a false conviction. This can be exploited by the defence, but it can only be introduced by a special application to the judge. Even if it is introduced, be sure to remember that even if you have slept with 100 people and said 'no' this one time, it does not mean you asked for it! Cultural attitudes contribute to the belief that those who have many partners make themselves too available to complain, but, to be frank, this is a load of bull and we don't need attitudes like that.

The nature of the legal system, set up to protect the accused, means that criminals are often released on technicalities. No one will stop helping you just because some jury said that there wasn't enough evidence to convict.

is the issue that it is a product of sexual desire continually reproduced? The significant problem of child abuse has been increasingly acknowledged over the last few years but why, if we can accept that adults to horrendous things to children, do people seem to have such difficulty believing that they can also do terrible things to other adults? It is also dangerous to define it as a 'woman's issue' because it encourages a view of men that all of them are potential rapists (and all women potential victims), which only serves to bolster a harmful idea of a 'battle of the sexes' that solves nothing and relies on ancient ideas of women as objects. It must be recognised that while women often try to live down or live up to gender assumptions, men often do the same. They must be empowered to choose behaviours that work against the idea that 'real' men never pass up the chance to have sex. It is not just up to men not to do it and women to restrict their movements or just say no. In order to get to the roots of the problem, everyone must understand that sexual violence is about violence: sex is the medium, but control is the message.

DEFINING THE CRIME

The survey showed that 47% of men and 34% of women believe that 'the reason most rapists commit rape is overwhelming sexual desire'. Weave these gross misconceptions together: the gendering of the victim, that women can't be trusted, that a woman's body is not her own property, that 40% of people believed rape accusations are often false, and a very disturbing collective psychological picture arises. So the issue is less 'how do we count the victims?' and more 'why is victimising others such a huge problem across society?'

Many people seem to be afraid of the broadening of the definitions of sexual violence. Men fear it, not necessarily because they don't want women to have control but perhaps because it might cause them to question whether someone they have slept with in the past really gave her consent. Women as well fear that it might cause us to look back on our own experiences and perhaps find a relationship that, under the 'old' definition was just a bit of a mess, but in hindsight, now looks like something more serious. We must be careful to deal with this so that we are not assuming that men possess any more desire to rape than women do to be victims. And it isn't just about men and women. Perhaps there is some deep misunderstanding of social relationships that needs to be addressed before we even get to the part where someone makes or receives a form of unwanted attention.

Few people would disagree that a rape by a stranger in a shadowy alley is a crime. These crimes are more frequently reported, though no one can say which is 'worse'. The RCC's statistics indicate that only 32% of those seeking therapy for rape were attacked by strangers, but, again, it should be considered along with the fact that higher rates of reportage are found among those who are attacked by strangers. Only 56% of those clients who reported the crime were satisfied with the way they were treated by the Gardai: why are nearly half of these people not being treated with the sensitivity they need?

One in five women and one in six men experienced contact sexual abuse as children, with a further one in ten women and one in fourteen men experienced non-contact abuse (e.g. physical exposure or manipulation, being forced to look at pornography. In the case of adult abuse, one in five women and one in ten men reported contact abuse at some point in their adult lives. Among these victims, one quarter of the women and one tenth of the men had experienced unwanted penetrative sex.

The rest of the figures are equally chilling, so why is it that, with so much of this going on every day, more people seem to be questioning the statistics themselves than asking why this problem is so prevalent yet so deeply hidden? The more we remain complacent when statistics and discussions of rape are used as a way of attacking feminists, the more we gloss over the fact that rape is not just a women's issue. The perceptions of rape victims as gendered and the inclusion within that of suspicion of some sort of innate 'hysteria' mean that perceptions of women, sexual taboos, and rape, are bound up together with societal ideas of sexual violence.

The claims that women use rape as a 'weapon' remain startlingly prevalent in our society, and suggest that what proponents of this idea mean, in the most extreme sense, is that women are themselves responsible for the existence of rape. Medieval and early modern women were seen as a threat to moral purity, and needed to be protected from their own inability to think rationally and from their potentially seductive effects on men. If women were raped, it was a crime carried out by the man that, although was criminal, still had some fundamental relationship with the notion that women were the foul temptresses that made them do it. While this is not always so conscious today, Michael McDowell, Kevin Myers, and many others remind us that these same ideas are still a threat. They both paint a twisted picture of women queuing up to join some sort of 'victims' club' that will give them 'special treatment'. Myers even adds that 'justice is no longer important; what is important is that in legal representations of sexual conflict, the woman must always be seen to win.' Great, so with an overall conviction rate for sex crimes at about 1%, when do the victims start winning?

WHAT DO WE DO?

Sexual violence is not just a problem caused by isolated 'perverts' acting independently. It is not just a problem in Ireland, but everywhere, though people like Kevin Myers and Mary Kenny, chose to criticise, not the SAVI survey but the statistics from the British Home Office. He states that the Home Office's results show that there were 61,000 cases in 2000, but that the police report only 7,007. His explanation for the discrepancy is that '40 percent of women did not know they had been raped until the Home Office told them they had been.' He calls it the 'weapon of choice' of feminists. He immediately assumes that most of the 54,000 were encouraged by feminists to lie in order to 'exaggerate the level of human misery in the world' because it is part of some sort of feminist agenda. He also implies that 7000 rapes are not a problem. Rape and assault are the most unreported of crimes in most societies, so why is it that discussion largely focuses on the infinitesimally small chance that a very disturbed person might make a false claim?

The solutions suggested by the SAVI survey place responsibility on relevant professionals and on development of services for those in need and at risk, as well as on public awareness campaigns. The need for wider research on the perceptions of the crime within society is highlighted as important, as is the recognition of sexual violence as societal. These are all important strategic plans, where specific groups are targeted and educated about what sexual violence is. Programmes for schoolchildren have been developed and are being used in schools around the country. The 'Stay Safe' programme helps children learn how to determine inappropriate behaviours from others, and 'Exploring Masculinities' aims to help shatter some of the myths of maleness and empower young men to make decisions not based on living up to a mythical ideal. These are positive and beneficial programmes, but when they involve discussions of sexuality, many parent groups who object to sex education in the schools might often object to them. This is dangerous: if people don't know what is a problem behaviour, how can they prevent it? And if young people learn what sexuality and intimacy actually are, they will be better equipped to know what they are not. Young people, especially in their late teens, are entering a world that involves unprecedented personal decision-making power and need to be helped to enter that world as aware of themselves as possible. They engage in what they perceive as adult behaviours that they themselves do not understand and can result in sexual violence. There will always be very troubled and disturbed people out there who will commit sexual violence, but why aren't we doing more to try to prevent it when we can? Until we can talk confortably about sex as sex, we won't be able to talk about sex as violence.

The problem is deeper than something that can be solved by arresting perpetrators and counselling victims. It has to do with the way we see the world, ourselves and each other, about personal autonomy, and is more than something that can be managed as a problem separate from other issues. To view it as only an issue for women or feminists leaves it open for people to interpret it as being about women versus men, or to doubt its existence. Targeting at-risk groups is vital, and though I certainly won't argue against any of the awareness-raising campaigns, it is not the whole answer. Perhaps the increase in awareness and disclosure among these groups is because they have been targeted, and that almost any group that is targeted might respond in a similar way because there is no one 'type' of victim.

Public awareness and an addressing of public perceptions of the crime are a vital step, but when the problem is so deeply-rooted, there are larger questions that need to be asked. Why is it that rape has always been a problem in society? What is it about the way we relate to each other that makes it so prevalent? Is it more prevalent today than it was in the past, or is this increased number due to the fact that as the social roles of individuals change, so must the definition of personal autonomy and the violation of it? Our need to associate criminality with someone being 'evil' (a correlation that many people still believe can be genetically or biologically proven) contributes to our inability to understand that it is not about identifying 'evil' but dealing with the reasons that people do this to others. Disbelief that 'upstanding' members of the community are doing this to others disguises it as something that is only done by isolated perverts who are a hidden 'evil'. These people are distiurbed individuals, but just throwing those we perceive as 'evil' into jail and pretending that solves the problem does not acknowledge that this issue needs to be addressed by helping everyone to deal with it if it is to be prevented. If the perpetrators continue to go unconvicted, the problem will continue to be seen, not as a failure of the legal system to treat these cases with the sensitivity they require, but as something that needs to be solved by victims and those who support them. Whatever the 'trends', as we can see from the case in 13th century England, the problem of sexual violence is an issue of immediate urgency because it has always been on our doorstep.

I would like to thank Muireann O'Briain of the Dublin Rape Crisis for taking the time to talk with me about this article.

I can be contacted at: gzdublin@yahoo.com

- Text Box information taken from the following Dublin Rape Crisis Centre leaflets: 'Rape and Sexual Assault' (1998) and 'The Trial of Rape and Sexual Assault' (1998).

THE RAPE CRISIS CENTRE:
Freephone 1800 77 88 88
70 Lower Leeson Street
Dublin 2
Tel (01) 661 – 0873
Email: rcc@indigo.ie

WOMEN'S AID (for domestic abuse):
Freephone: 1800 34 19 00
47 Old Cabra Road
Dublin 7
Tel (01) 868 4721
Email: info@womensaid.ie
www.womensaid.ie

KID BLUNT

UFC: Hiya lads…hows things…whos answering the questions then?
Alright Trevor, Stephen and Turlough here to answer all your questions about the band......

UFC: I for one know very little about KB's history and members, mainly as I was away in Australia at the time you appeared on the scene…so come on lets have a decent account of both band history and band members and their story.
Stephen: It all started about 5 years ago when I met up with Turlough and Eoin and started hanging around with them. We all lived really close to each other at this stage. We all listened to the usual music for 13-15 year olds like Green Day and Stone Temple Pilots and stuff. We started playing one string songs, "Boredom" at the end of "'82" is actually a recording of one of the earliest ones. We slowly got better and I got a small drum kit. We had a guy called Ian playing bass for us but we lost him along the way somehow....
Turlough: We continued to play bass-less for a while and gradually realised that we'd need a new bassist. So we asked Stephens ex friend James Flanagan to play for us. We practiced for about a year with the odd gig now and then. We were called Playskool Mafia at this stage and before that we were shitly called Breakdown.....
We gradually got a hang of things and began playing Aidan Walsh gigs in The Temple Bar Music Centre. It was a few months later we recorded four tracks for a compilation by Treasure Island. We had brief release offerings and finally decided we didn't want to go this way.
Stephen: Turlough had gotten us all into a load of Fat Record style punk bands and it all moved on musically from there. Punk was sort of officially our thing then and we looked at things completely different, except for Eoin (Shameless slam at Eoin). We were playing gigs in the Gasworks and began to write better songs. After another period of this we eventually got into the diy scene. At first we were really intimidated by the "punk as fuck posters" and the rumours of people getting the shit kicked out of them by the Temple crowd for being to wussy, in fact we actually pulled out of a gig because we were too worried about that stuff....
Turlough: I was actually grand Stephens a wuss, we finally settled in slowly beginning to meet other people involved in the scene such as Ror from Puget Sound who gave us a lot of confidence. We played around not so regularly and a year or so later we've released this recording. This was all in the span of 2 years. So we're fairly new school.
Stephen: It was about a year ago that Luke joined the band replacing James on bass. It was really shit to see James going he's a really great guy but I think it was at the right time because he really wasn't into it as much.
Turlough: Luke on the other hand live 20 miles away but at the same time is always around.

UFC:What kind of place is Kilcoole…and Wicklow in general – there always seems to be a steady flow of punk/hardcore bands coming out of Wickow for some reason? Theres some other bands you're involved in? Namely Scared Shitless and Foot in Mouth, what can you tell us about those and what members are in each?
Stephen: I moved out of Kilcoole in the Summer of 2000 to Bray and then a year later I moved in with my girlfriend Noreen into Dublin. I still know all the people that hang out in Kilcoole, but not as well as I did. I've always thought that Kilcoole can be really good for people and really bad at the same time. There's a certain element of laziness that's very infectious down there with a lack of motivation but with a lot of talent. We've tried (Me and Turlough only) to steer clear of that and concentrate on getting things done, be that flyers, or setting up gigs or active things like that Eoin! No really it is hard making the 2 hour bus journey to Dublin all the time, but it's worth it.
Turlough: I on the other hand still live at home.
Stephen: Mammys boy.
Turlough: Lie. Eoin's house which is down the road from me is pretty much the centre point (nest) of Kilcoole music. His mother is grease (Kilcoole slang for cool), she lets us practice whenever we want and even lets our new hardcore band Scared Shitless which doesn't contain either Ed or Eoin who are brothers. Where it once started with Kid Blunt has now branched into several bands including No Compliance a youthful group who rip it up (some real potential), Foot In Mouth that houses three members of Kid Blunt, me Eoin and Luke. We play bouncing skank kinda like the trojan dub scene of the '71 dancehall scene....no not really.
Stephen: Foot in Mouth are excellent although they will eventually be eliminated as they pose a threat... Ed is a great frontman and Dylan is the bassist who is fucking incredible. I've only seen Scared Shitless once but they are really powerful. Luke shares vocals with girl called Aoife and the result is amazing. When we started loads of little kids used to listen to us and now they realise it's so easy to start a band that they are all starting to. It feels really good to think we started that.
Turlough: Yeah it's such a great thing, the diy scene the fact that anyone young or old can get actively involved.
Stephen: As long as they're not intimidated which is what we always strove to do in Kilcoole. I'd better say a bit more about No Compliance as they really are a great band. Darragh is the singer and a guitarist, Ross - Turloughs brother plays guitar (better than Turlough).
Turlough: He fucking does.
Stephen: Darren Wogger plays the bass and Kendo plays...fucking thrashes the drums (better than me) and they're great.

UFC: This what are you influences question is a necessary evil, especially for people who haven't' heard ye and might be wondering what the fuck you sound like....
Turlough: I suppose I started with the Fat records kinda stuff and gradually realised that there was loads of other really good bands that more suited my taste such as

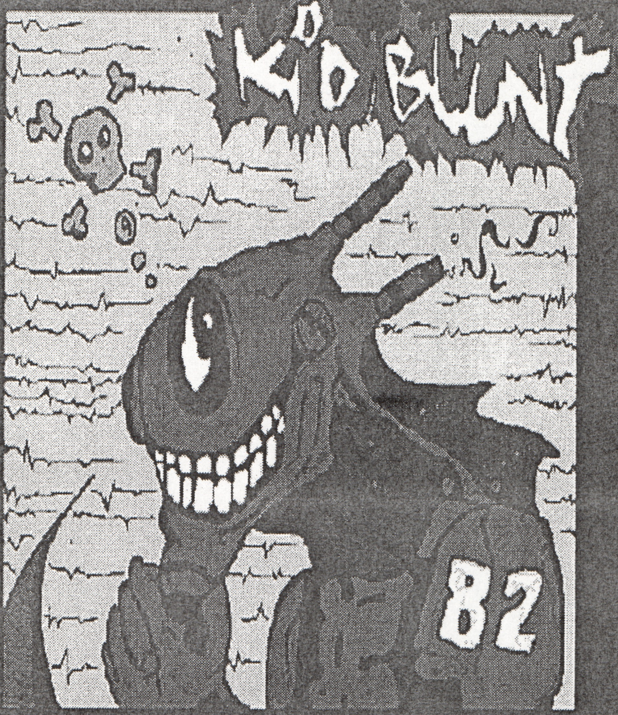
What Happens Next, Vitamin X, Fig.4.0 AND Capdown etc.
Stephen: Since I've been working in Tower records (boo hiss corporate willy washers) I've been opened up to lots of other types of music like jazz and soul. I still haven't got into the modern -hardcore stuff but I like whatever's on the radio.
Turlough: Yeah me too mostly modern hardcore at the moment, but still occasionally go back to my roots , ha ha. This is really difficult to actually conduct, this interview because Stephen's typing but I suppose your music taste rapidly changes in terms of bands and styles and I also find myself getting turned off bands very easily.
Stephen: Based on their ethics usually.
Turlough: MTVally viable. It's really irritating; things can't go forward this way because MTV takes certain elements of good music and ruins them with this dirty new image.
Stephen: I saw on the Fat Wreck website a thing saying to vote for the new Strung Out video on a tv show I'm not sure if it was MTV but I think it was, saying that it's better to see Strung Out on TV than Nickelback. That's bullshit! They don't even have to turn on their fucking Tvs let alone watch anything. That's giving kids the wrong idea, to accept that MTV is there and that all you can do is try to make it a bit better. Don't fucking watch the thing and you don't have to see Nickelback, go out and play music and do something constructive....
Turlough: Yes I totally agree, this is all totally talked to death but it has to be said. Even Nofx don't get me wrong they're a great band but still with "The Decline" under their belts they still proceed to market the certain fat sound and even themselves. Still on the other hand they are still getting through to kids like we once started. Fuck it who are we to judge anyone?

UFC: Would you say your influences are your final sound or is there a bit more to Kid Blunt?
Stephen: Your always going to sound like other people and a genuinely original band that sounds like no one else at the time and is really good are very rare. Bands like Minor Threat and Nofx totally did that and they deserve all the praise for it (that last bit about Minor Threat is ripped off from a conversation I had earlier on with Bushy from Sir Killalot.) But I still think people sometimes concentrate too much on being completely original to the compromise of the actual music. You have to play what you feel.
Turlough: You've got to play whatever comes out and not try and define a certain style. Thinking back now (to '78) we totally sounded exactly like the bands we listened to.
Stephen: But you need that to build on
Turlough: So true. Well I think that our music doesn't define the certain bands that we all listen to because when we write a song we all put our separate bits together and come out with our sound I guess. We all listen to fairly different types of music from jazz to hardcore. I think this is healthy. I'm not saying that we're completely original and rocks the house down, but it seems to work well.

UFC: So is "'82" your first recording?
Turlough: No. Our first recording was left as a demo never released because it was crap. That was before Ian left the band. It'll probably be on a money raising b sides collection in 15 years.
Stephen: When we can't get Eoin off gear and into the studio.
Turlough: Robert Stephenson offered us to do a short recording session. We went to Clonsilla one morning and put down a few tracks which also turned out fucking crap but had a nice sound. It was released on a few compilations, one that we didn't know about. The beauties of contract punk.

UFC: How many did ye get pressed ,how has it sold, how much did it cost to record, who did the artwork etc.,

Stephen: We got 500 done of "'82" in Trend Studios and it cost us about €1200. We recorded it in a friend of a friends gaff named Ivan Jackman. He was a really nice guy and sympathetic to our lack of actual talent ie., he didn't expect electric guitar solos or high pitched organ backing us up. He took us as we were and listened to what we wanted. It went very smoothly apart from one or two cock ups by Eoin (shameless slam again). He spent ages mixing it and we were really happy with the result. He only charged us €150 for everything. We were unsure to get to get it mastered or not, but we went ahead and it was a good choice.
Turlough: As you might be able to hear some of the songs sound slightly different and that's because they're older songs mixed in with new ones. The thing that took the longest to get around to was the artwork and the layout. But we finally gathered everything together and sent it off. I was actually horrified when I saw the Loop the loop ice cream style back cover which was originally my drawing butchered by modern technology, ie., computer. Our friend Derek took most of the photos it's meant to sort of show what's going on in Kilcoole and how lazy it can be as well. I sent off loads to various zines like this fine slice. Haw grease man. (general laughter ...on our own -oh.)
Stephen: Performance wise it's doing better than we expected so that's a nice little bonus....this is getting pathetic, next question I think.
Turlough: oops.



UFC: Whats all that fucking around on the end of the cd about....the "Scummers Blues" or some shit like that?
Turlough: All that messin' around is something we thought we'd throw in at the end. The first one, "Scummer's Blues"is Eoin Whit in the spotlight and the second is one of the early recordings which at the time was a very serious recording.
Stephen: It was recorded with Ed playing keyboard drums, Eoin singing and Turlough playing a broken acoustic (the beast) and me not even in the band..........yet, ooh yet.

UFC: So where can the kids get the cd?
Stephen: The kids can get the cd from us: 343 Meadowbrook Kilcoole Co Wicklow, Ireland or from shops around town, like Tower, Freebird, Mero's, Comet and Road.

UFC: Who's behind the Mad Dog La Belle and www.goozer.com?
Stephen: We have to hurry it up a bit now as Turlough has to get a bus.
Turlough: Ed. Ed was the founder of Mad Dog Labelle, he basically sorts out the website spends all the money on easy bitches and cocktails. A wheeler and dealer by profession he basically puts in a lot of work and has great high hopes. We owe him a lot....about €750. Don't ask him about McDo's or women's rights (they shouldn't have any he'll say), no but really if it wasn't for him I probably would have done law or medicine in Trinity. Ha ha.
Stephen: Yeah when the lads were a bit younger me and Ed would sit in his room plotting our world domination and getting them to leave their foolish antics.
Turlough: Currently we're thinking of a Kid Blunt 7", No Compliance/Kid Blunt split and Foot In Mouth 7". Some killer slices to come.

UFC: What questions should I ask about your sex life? Stephen seemed a bit cagey about that in his email! Are the sheep nervous in Wicklow?
Stephen: Yeah we all get it daily, f off!!
Turlough: We're really good at it too. Ha ha as if. We've run out of ha ha's now.

UFC: Whats in the works for Kid Blunt?
Stephen: We're going to keep playing around Dublin, try to get out around Ireland as much as possible, certainly Tang anyway or perhaps Two Mile Borris?
Turlough: There's a possible English tour with the excellent But Me No Buts in Southwilkshire on Thames or something equally British. We're open to any gig any time, so contact me - 01 2874920, Eoin - 0877513160/ 01 2873529, e mail stephenkidblunt@hotmail.com or www.goozer.com. If anyone foreign reads this take us out of this country A.S.A.P!

Great! Thanks to everyone who helps us, all the great bands we play with and people who put on the gigs. Thanks also to UFC and Trev. Nice one. Support your scene, be seen in green, don't be mean, eat the bean, eat steak lean*,howaya doin Dean, read a zine, END. *don't.

THE DILLINGER

UFC: Welcome to Ireland…
Greg: Thanks man. Its good to be here.

UFC: First time as a band, first time as individuals?
Greg: Definitely. None of us have ever been here before. It's awesome. We've been to a lot of towns where there's been nothing to do and we just sit on the bus for hours. But as soon as we got here wee went out and we were like wow, there seems to be so much to do. It's cool. We've been walking around and seeing what's going on.

UFC: Okay so Greg you've been in the band a while now….but to most you're still the new guy so I guess if you gave us some of your history that would be cool
Greg: Right, right. I've been in the band for about a year now. I've always been into music. I started off playing guitar when I was a little kid. After hearing people like Mike Patton and HR from Bad Brains, I was like man I really want to sing. When I was around 12 or 13 I started pursuing singing more and did some local stuff – I'm from Baltimore in Maryland – got an 8 track and did tons and tons of my own stuff just trying to get better and waiting for the right opportunity to come along. I was a huge fan of Dillinger Escape Plan so when that came up I had to go for after it.

UFC: I know the band uploaded an instrumental version of "43% Burnt" on the website hoping for people to take it away and do whatever they pleased to it in order to help them find the new vocalist. How did you put yourself forward for the vocalists job and how come you ended up with it?
Greg: When I got in contact with Ben he told me to download that and send it back to him, so I did. I actually only found out about 1 and a half months after Dimitri and them had split, so I was afraid I was too late. Thankfully they were still searching. Anyway, I went to my friends' studio and recorded two versions of "43% Burnt" – one with the vocals done like they are on the album and another one in anew way where I tried some new stuff and sent it into them. Ben gave me a call and asked me to come up for an audition. I went up and we played 4 or 5 songs off "Calculating Infinity". I learned a few more songs and went up again and after that they asked me if I'd like to join the band. We played our first show 2 weeks later.

UFC: So is this Dillinger…the second coming as such?
Greg: We've been putting it out there ass that. It's been like 3 years since "Calculating…" came out. Since then and besides me, Liam the bass player wasn't there for that either. As you know he took over from Adam who sadly got in that accident.
UFC: Hows Adam doing?
Greg: He's doing well. He can move his arms but he cant really make fists and things like that. He's pretty far off from walking, much less be able to play bass again which is a shame. He's still a really important contributor to the band. He actually – on the ep with Mike Patton – wrote a couple of things and he still comes to practices to give us imput. He's got a strong valued opinion in the writing process. But ah yeah…chapter 2…I guess with them having no singer, before they got me, it was like a year between them doing anything. They didn't tour, but they wrote songs which ended up as the ep with Mike Patton. The sound has evolved, since Ben and Chris have been playing together for so long it will still be DEP when the next record comes out but it will definitely be a more evolved sound than last time.

UFC: Gimme five words you'd use to describe DEP?
Greg: The music or the band?
UFC: …either…
Greg: Chaotic, noisy, fresh, new….its hard to describe your own music. It's a bit like patting yourself on the back. Its best to let other people describe it for you.

UFC: Well gimme five words you'd use to describe yourself then?
Greg: Awh man…I'm a perfectionist. We all are. Competitive. Again we all are. If we make a mistake live, we dwell on it for days. We leave nothing go. It has to be perfect. There's definitely a lot of tension because of that – a lot of banging heads, but that's the best way to work things out. If one of us does something wrong , the others don't hold back in letting him know. Competition is a huge thing with this band!

UFC: The next release is "Irony is a Dead Scene" where Mike Patton sings a few tunes…can you tell us

ESCAPE PLAN

some more about that and how it came to happen? Do you get to sing on it?
Greg: I guess the option was open for me to sing on it but we kinda just felt that it would be better for Mike Patton to do his thing, and not have a duet or whatever.
UFC: Was that gonna happen even if Dimitri hadn't left?
Greg: I think since DEP toured w/ Mr. Bungle they've always expressed an interest in working with each other. When Dimitri and the band parted ways I guess it was a perfect opportunity to follow through on it. So they sent Mike Patton an email saying that they had some new songs and they were looking for a singer and if you know anybody could you let us know and help us out. He emailed saying he would do it. Everyone was so excited about that. I joined the band not long afterwards and they were like what will we do now? So I said just do it with Patton and we'll do our own thing after that. We play some of those songs live.
UFC: Was Patton ever considered as the new vocalist for DEP?
Greg: No, I don't think DEP wanted to do it cos Mike's got such a huge presence and DEP didn't want to get absorbed into his status or where DEP would be seen as his project. This ep isn't Mike Patton with DEP. It's a collaboration. We didn't want DEP to be like Tomahawk or Peeping Tom. It was a one off thing, jazz musicians do it all that time, it was fun to do. We wouldn't be beyond collaborating with someone else in the future. It helps to collaborate as you grow as a musician and learn new things from different people.
UFC: And no doubt you were all Patton fans?
Greg: Yeah. It was cool that he respects this band so much that we could be considered peers with him and that he feels comfortable with me singing his vocals live. He was really cool. He's a workhorse.

UFC: Some of the new song titles being "When good dogs do bad things" , "Pig Latin" and "Hollywood Squares"…anything you'd like to share with us regarding those song titles and songs?
Greg: "Pig Latin" and "Hollywood Square" – one's a traditional style DEP song while the other has some electronica in it and stuff like that so it was a new avenue for us to take – that was Patton's song to shine on vocally. Then we did an Apex Twin cover - "Come to Daddy".

UFC: The strangest thing I think is that its on Epitaph Records?
Greg: That's due to various contractual reasons with Mike being on Ipecac and us on Relapse. We just wanted to pick a neutral label. We met Brett and he was totally into it. He was the most passionate of everyone we met about wanting to put it out.

UFC: Where does a band like DEP fit in? I mean there does seem to be too many bands attempting what you guys pull off?
Greg: Sometimes I feel we don't fit in at all. We play with hardcore bands a lot in the States because we are aggressive but we don't really consider ourselves a hardcore band. It's one element of what we are but we have many elements. I think we got a bit of a backlash for playing with System of a Down. We didn't know what to make of it, cos we never painted ourselves as a hardcore band. Some people call it noise, progressive, hardcore, metal whatever… we never really adopted any of those labels. Anyone we respect we'll play with - if there was a hip hop group or a jazz quintet who we respected then we would play w/ them. It seems like we're carving out our own niche in terms of public acceptance or a genre. We have much more to offer than just hardcore. The press were trying to categorise us - they'd put us in metal magazines but the metal kids didn't like us cos we didn't look metal. Then they would put us in the hardcore magazines and we were then seen as too metal and too technical. So it's kinda hard but peoples' minds are starting to open up a bit to cross breeding and stuff like that.

UFC: How did the System Of A Down tour go?
Greg: It was split right down the middle. It was fun because our music is so hostile and we'd come out to a pack of hungry wolves every night, who just wanted to see System of a Down. System told us stories that on their first tour w/ Slayer, the boos were so loud they couldn't hear themselves playing. We were expecting a reaction like that, people booing and throwing shit at us all night. Kids were supportive, some were like fuck you, get out of here. I'd hate to be in a band that people didn't give a shit about - so whether they loved us or hated us they still come out of the shows talking about us. SOAD were awesome. The first cool sign was they picked us as a favourite band of theirs. We didn't have to buy onto the tour - we don't have the money to get on tours like that. Major labels would offer 50 or 60 grand to get their bands on that tour. But SOAD were like hmmm, this tour is sold out, we don't need the help of support bands to sell tickets. They wanted us and we're happy that they respect us that much, wanted us and we're happy they respect us that much. They could have taken a more accessible band! They were laid back, they're so into music & we traded ideas. I think of all the mainstream metal bands out there, they're definitely the ones doing new & different things.

UFC: Theres talk of a split with The Icarus Line?
Greg: Not a 100% sure on that one. The only problem we have that it may push back the release of our next full length. But I suppose we'll have the Mike Patton ep coming out, so I'm not 100% sure just yet. It's on the cards for sometime.

UFC: You did two Black Flag covers, "Damage I" and "Damage II" for the Initial Records tribute series...
Greg: The 7" of that just came out with American Nightmare and Anodyne. It's coming out on limited to 1000 each series of 7 inches first and then they'll bring it all out on one double cd. We did "Damaged I" & "Damaged II". We did it on a low budget on Bens' 16 track. Just went in and did it and it sounds really raw just like Black Flag. You can order that from the Initial Records website.

UFC: I just heard you're playing the Reading and Leeds festivals on the mainstage…
Greg: Yeah hmm, I don't have any idea how that happened! We are the ugly duck on that show. Everyone else on the main stage has sold lots and lots of albums. We're excited especially since Guns 'N' Roses are playing.

UFC: Music can keep moving forward and pushing boundaries…would you consider DEP to be a flag bearer for that?
Greg: Our goal is to stay two steps ahead of everyone. Our new songs have taken the same thing but we have elaborated on them. We want to stay ahead of everyone but if someone comes along and kicks our ass, that'll just make us play harder.

UFC: So are you enjoying your time in The Dillinger Escape Plan?
Greg: Yeah. It's been nuts! We've been on tour since January. We've got to start writing the new record and hopefully have it out by early 2003.

INTERVIEW WITH VOCALIST GREG BY TREV

INTERVIEW WITH SPEEDO BY TREVOR MEEHAN

ROCKET FROM THE CRYPT

Limerick, any reason for it?
Speedo: Well I heard it was to coincide with the 150th Sausage Festival that they have here in Limerick so they wanted to fly in the big talent. The red phone rang and we answered the call.

UFC: Its actually the Expo festival...lots of pubs are taking on nationalities in the World Cup...they're Brazil here in Dolans...
Speedo: Is that what it is...do Brazilians like sausage?

UFC: Dunno...never been to Brazil, nor have I ever spoke to a Brazilian regarding sausages...did you get any sausage?
Speedo: Yeah, I got some the other day. It was pretty good.

UFC: So how have the other Irish gigs gone?
Speedo: They were pretty good. We're just getting warmed up. We've only played 2 shows so far, Dublin and Belfast. Tonight we'll kick things into high gear. Do people like to get whipped here?

UFC: With what?
Speedo: A belt or a whip...do they like that?

UFC: Oh yeah...they'll probably whip you back though...
Speedo: I don't see that happening.

UFC: You know about Limericks reputation right and that its commonly known as "Stab City"...
Speedo: Yeah, everyone said that to us but we went walking around and it seems totally nice. To me it's a beautiful little town.

UFC: Okay, but head down around Supermacs on O'Connell St., around 3 a.m...
Speedo: What? You'll get stabbed?

UFC: Possibly...I'm sure something will happen...
Speedo: So I'm guaranteed a fight?

UFC: Well if you start whipping people down there you'll see some action ...
Speedo: Oh yeah! People told me not to bring it up about "Stab City", as you actually take offence to it. I'm disappointed though, I haven't seen any knives. Maybe its slang for something else...like "stab" = sex!

UFC: I think this is you 3rd time over here...what do you make of the place?
Speedo: Um..3rd or 4th yeah...

UFC: You played the Mean Fiddler the first time round...
Speedo: Yeah , we played there when it had just opened. Were you at that show?

UFC: Yep...
Speedo: Cool. I think we played there again and then we did two shows at Templebar Music Centre. I dig it. We like coming over here. Its fun and we have good shows. People are friendly and they embrace the rock n roll action. They like to party and dance and...

UFC: ...drink...
Speedo: That's for sure!

UFC: The band exploded onto the scene with the Scream Dracula Scream album and the singles you took from that...your coverage seems to have calmed down alot since then...what do you think caused the popularity at that point ?
Speedo: We had never been here before, and we had the band since 1991 or something like that...oh wait, we may have had the band since '89 actually...I'm not sure. Anyway we'd been around sometime, we had 2 records and countless singles out and a lot of it had to do with the fact that we had established ourselves but people hadn't had the chance to check us out live – to see our flipped out kick ass rock n roll music. At the time there was a bit of a void. People were like "yeah lets check it out" and to this day we still have much more than anyone else. We don't bask in our own light, we don't think what we're doing is necessarily amazing or original or anything. We just like to have a great time.

UFC: ...how did you feel being in the spotlight so much?
Speedo: Yeah it was cool. It all helps you sell records and people read about the band but ultimately it doesn't have any real weight or any real meaning to what you do onstage or what you do on record. I have no interest in explaining myself to anyone or trying to convince someone to like my band. I just really don't care. The way I look at rock journalism on the whole is its all just black or white. If it turns someone on to the band, or they buy a record or come to our show and check us out then cool...thats the only reason why I usually bother. 99% of the time the writer or the magazine has their own agenda which has nothing to do with what I'm about.

UFC: and now the interest has gone quieter?
Speedo: On a press level...definitely...you don't get the press level and people banging on your door. But in terms of shows, they may be a little smaller but not much. I think the only people who don't come out that used to come out are those fringe people who were not really into it in the first place and just came along to check out what all the hype was about. The real people who just love the music are still here. They're still supporting us and we're still making new friends. So it doesn't feel like its quieter and I think we're making better music now too. We've like 10 records out and we play 1 or 2 from each record so we've got a pretty cool set. It spans a long amount of time.

UFC: Getting back to the whole Scream Dracula Scream explosion , people are gonna expect that stuff to be played in the live set, like especially the singles...(on a rope, young livers, born in 69)....do you consider this when deciding your set list?
Speedo: We play songs off all the records and I was surprised last night when we played in Belfast that people were disappointed that we didn't play more songs off our "RFTC" record. We do play4 songs off that and people were still asking for other songs. It surprised me as in the States if there was one record that wasn't exactly on the radar for all of the people that were into the band, it would be that record, mainly because it wasn't well distributed and it was seen as a bit more polished than our other stuff.

UFC: I'm sure you think the latest batch of songs are just as good and even the earlier songs are just as good......
Speedo: We're really psyched with the new songs and its all going good together. You get more excited about playing new songs...

UFC: ...I'm sure you get tired of playing...
Speedo: ... "On A Rope"...

UFC: ...yeah...
Speedo: I really don't need to hear that song again! But the problem is people really want to hear it and when we play it people react and therefore I guess it rejuvenates the song a little.

UFC: ...what songs do you play off "Hot Charity"?
Speedo: None pretty much...oh wait we played "Pushed" and "My Arrows Aim" today at sound check so we'll probably play those.

UFC: Nice one. What do you make of bands like the Hives and the whole uniform thing which your good selves championed a good few years back and which people seem to forget?
Speedo: I think its weird that we get mentioned a lot with that. It's neat. They dress neat. There's lots of bands that dress up, like wearing stuff they wouldn't wear when they're just cruising around. We just happen to be more obvious about it. We're a full on, head on collision between Las Vegas lounge glitz and squatter shit punk. We straddle that line and bring the big stage show to the small venues. We specialise in bringing the big show to the small stage!

UFC: What was the idea behind the whole gang thing...
Speedo: There was no idea. A lot of that was magazines saying "hold this, look at that". In retrospect they certainly have the power to make you look stupid. I mean people are intimidated by us because there's so many of us. There's 6 in the band and usually when we travel there are at least 9 of us. So there's like 9 of us invading places. So we take advantage of that safety in numbers thing but we're not a gang. We don't have a violent agenda or anything. Its called a band!

UFC: So you started your own label...wanna tell us about it?
Speedo: It's called Swami Records. I started it in 2000 and put out a RFTC compilation of B-sides and obscurities. I've put out some San Diego bands and right now I've just acquired this band called Beehive and The Barracudas. I just bought out their contract from Terry Hall from The Specials / Fun Boy Three. He had their contract and I bought it off of him for $50! They call themselves "plastic soul"!

UFC: ...which is?...
Speedo: You just gotta check it out. Its really cool, its really fun. It's going great in the States and I'm out of copies of it. RFTC may not have so much longer as I'm making so much money on the label I might just do it full time!
UFC: ...was there some San Diego band compilation too?...
Speedo: No. I was thinking about it but compilations are too hard. Too many bands give like shitty songs. Its better to focus on full releases. Maybe someday I'll do the compilation as it is something I wanted to do. There's lots of good bands in San Diego right now; RFTC is kicking, Beehive and The Barracudas, The Black Heart Procession, The Locust, Threads the Track – who sadly broke up recently, Dick Lugenger – they're really cool. Its really happening. So provided the bands didn't submit stinkers the compilation would be really cool.

UFC: I always regard RFTC as showmen who give it their all...
Speedo: We kick a lot of ass! We don't hide that fact and we don't want to obscure it. We like to have a fun time and it certainly beats a day job!

UFC: ...but does all that take a toll on your voice and health?
Speedo: Yeah...but its like who cares! Everything takes its toll, like walking down the street or just breathing air. When you get so much satisfaction from something how can it be bad for you.

UFC: ...and you've a new (-ish) drummer...
Speedo: Uh huh...Mario...that's him right there next to you...
UFC: ...(turning the recorder on Mario)...so how are you fitting in?
Mario: I'm fitting in great! I'm totally awesome. I love it.
Speedo: He thinks he is! We fit in him really good! (boom boom, Carry on Speedo eh?)

UFC: I'm asking this question in exam format...Heres a quote I read about the band .."RFTC are eager to prove their reputation as being the best live band in the world" Discuss.
Speedo: See I don't care about that. That's a good review but I don't think we're the best...I mean I've seen better. But we try. We try to be the best in the world. Everyday theres some band, somewhere, in some club, whether it's a huge stadium or a dive bar, but that night that band is the best band thats happening in the world at that time. They might suck for eternity but the stars are in line and it's just a moment or a song that makes them the best. So we try to be that band, and where we are is the place to be. And if you're not there you're square!

UFC: So whats happening with your side projects...The Sultans , Hot Snake and Back Off Cupids?
Speedo: The Back Off Cupids record was recorded a long time ago and surfaced about 5 or 6 years after it was recorded. The Sultans play around sometimes – we'll do a couple of shows. Tony the Perv - the drummer – is the leader of that band and he writes all the stuff on the walls of the bathroom.

UFC: Is that Marios job in RFTC?
Speedo: No.
UFC: So its not a general responsibly for drummers then?
Speedo: No it's the job of a Perv! Tony is pure Sicilian so he gets real pervy! The last thing we - The Sultans- did was fly out to Boston to see the Mission of Burma. Hot Snakes have a new record due in the summer called "Suicide Invoice" and that's on Swami Records. Its totally different from RFTC. I don't sing or write any lyrics. I just play guitar. Its similar I guess in that its guitar and its punk and theres velocity but its more of a continuation of what I did in Drive Like Jehu.

UFC: How you finding Vagrant Records...
Speedo: The next record will be on Vagrant too. We just need to find someone over here to put out our records. B-Unique license our records but I really wasn't satisfied with their distribution. We're going to check stuff out. We can go with whoever we want over here as part of our agreement with Vagrant. Someone cool might step up to the plate.
UFC: Did Vagrant support this tour?
Speedo: No. The States yes, but Europe is B-Unique.

UFC: Is there any truth in the rumour you recorded some vocals on Elvis' grave?
Speedo: Yep we did the vocals there. We took a mobile unit up there. One of the guys at the studio were we recorded made a phone call to his cousin and it was all cool. We couldn't go inside the house. Its heavily guarded and only for the connections we couldn't have done it. Elvis is buried at what used to be the pool but what's now called The Reflection Pond. Him, his mother, his father and his stillborn twin are all buried there. So yeah, we pulled up the truck and ran the cables over to the grave and did the vocals!

UFC: Out of sheer interest, did you find any Irish people with the famous "Rocket" tattoo?
Speedo: You'll have to ask Pete. He checks all that stuff and gets the blood, semen, and hair specimens and sends them off to our DNA expert at RFTC HQ, where we're cloning Irish people.

UFC: Lastly, whats left for RFTC to conquer?
Speedo: To conquer? I don't know...we're not like the Vikings, we're coming to party! I'd like to go to Asia and South America or any place were people are fertile and you can just blow their minds with rock n roll!

Record Reviews

Ann Arbor – demo cdr
6 tracks of Oxes, Big Black and Shellac influenced rock here from this UK duo utilising guitar, bass, programming and bass synth (whatever that may be). It all arrived in some sparse white packaging which gave it an extra bit of intrigue when I spotted it each time in the review box amongst the over produced over budgeted big "indie" label releases. And yep I dig it, which is hardly surprising considering the hours of entertainment I have received whilst listening to the aforementioned three bands I've compared them too. Nice stuff and I'd sure love to hear some more soon. (TM) www.ann-arbor.org.uk / www.seismic-records.co.uk / ann_arbor_uk@yahoo.co.uk

Bastard Youth: "Youth Crew" demo 2002
Oh good lord. I saw BY's very first gig last summer in a pub in Waterford, when they had a completely different line up (only Ian remains from those days) and sounded a lot more "punk". They were fun, I was drunk, there may have been some MINOR THREAT cover action. Boy have they changed for the better in the past year. An almost completely different line up, all new songs, and a year of playing every possible gig available to them later, BY are pretty much my favourite of the new wave of Irish hardcore bands, and having just returned from watching them deliver the most incendiary set of the Warzone festival (where the wiped the floor even with great white hopes The DAGDA) my faith in them is growing by the second. Okay, I was asked by Ian to review this even though it's probably going to be re-recorded with the full line up (this was done as a 3 piece, and they're now a 5 piece). 4 songs of snotty, in your face youthful aggression that brings to mind UNITED MUTATION, RIPCORD and SOUND OF DISASTER having a punch up. Or maybe what the Billy Barry kids might sound like if they heard a CONFUSE record, started drinking and decided to hijack the Toy Show and play punk rock. The spirit of real hardcore punk rock virtually drips off this tape. Get your hands on this so you can say you were there at the start (aaagh, I've lost the address! contact me for more info - potentialsuicide@crapmail.com) (JG)

Barberskum – Promo (Skumbag Reckords)
New two track promo from Limerick's pop punkers Barberskum, whose playing has become excellently tight in the last year or so. Franks vocals still sound a bit too Fat Mike but sure that's only a minor gripe as there's plenty of song writing ability on show between "Good Riddance" and "Forever Young". I've a sneaky suspicion that "Forever Young" is an ode to Franks girlfriend Terry – ah the auld romantic! The Epitaph / Fat Wreck kids should go for this big time. I think two more tracks are being added to this two and released as an ep soon. (TM) http://go.to/barberskum barberskum@iol.ie

Cape Canaveral – demo/promo
Standing dead center in the space between bands like Buffalo Tom/Sugar and the whole emo scene Cape Canaveral are mellow and relaxing. In fact the songs are so laid back the band possibly recorded them lying down! Nevertheless the use of good melody and some good songwriting craft make this 3 tracker an enjoyable listen. According to the band themselves, the newer stuff has more of an edge which should make it even more worth your while to check out, if you need a break from all the heavy and fast stuff. And lets face it we all need that break from time to time! (TM) Cape Canaveral, c/o Seismic Records, 86 Carlton Road, Boston, Lincolnshire, PE21 8PQ, UK. www.seismic-records.co.uk/ ccarecool@hotmail.com

Dogshit Sandwich/ Gruk Split cassette (AON)
Punk as funk DIY tape from Bulgaria. The whole attitude of this tape is inspiring, so much so that more people should do this. Its your back to the grassroots of punk, photocopied covers and normal blank cassettes release. It serves a purpose of leaving people hear bands rather cheaply. I cant think of anything better than this whole concept. Dogshit Sandwich give a massive 32 songs. Their entire recordings. Its nice and aggressive, GBH and Exploited influenced tracks. Gruk also give their entire recordings which are a mere 12 tracks. They play fastcore meets crust. I got a huge kick from this tape. Flying the flag for the punk rock spirit. (TM)

Dogshit Sandwich / Set Back / Nobodys Heroes / Final Thought "Tales From The Bridge" cdr
3 songs from Dogshit Sandwich "Tony Blair" which lasts about 40 seconds and repeats the line "Tony Blair, fuckin cunt". DSS sound great these days. Go for the throat hardcore punk rock. Set Back are spiky 80's influenced UK punk ala Exploited or GBH. They bring it on and rock like bastards. Nobodys Heroes are a more raw punk sound. Their first song rules, their second sucks shit. Final Thought are the worst band on this. They're funk punk and they suck. (TM) Kirktscotty@aol.com or Punk Shit Distro.

Divide "Glasgow Hardcore" cdr
7 track cdr of classic hardcore injected with a dash of metal here and there, Divide draw heavily from the New York and Boston hardcore scenes and that's just fine with me. Sick of It All, In My Eyes, H2O and Slapshot can all be heard in Divides anthemic tunes yet they still manage to avoid sounding exactly like anyone else which is cool. Live they were tight, energetic and would have been the perfect pit inducing band if anyone felt like dancing. "Stalemate" is a top tune. (TM) dividehardcore@hotmail.com

Eviscerate AD - promo 2002
I guess these guys would be all about the total beatdown fury live as they join the growing trend of short haired, baggy shots wearing kids playing heavy metal and throwing the "core" word around. What Eviscerate have in their favour though is a slightly different approach incorporating two vocalists; one who handles the hardcore screaming as the other who produces death metal grunts from the bowels of hell. Thinking Immolation meets 25 Ta Life wouldn't be far off the mark to be honest and if you're a fan of metalcore I can't see why you wouldn't get a big kick from this refreshing delivery. Nicely packaged in a resealable bag with some clever artwork just to round things off very nicely. Keep an eye on these guys…I can see them crossing boundaries and becoming very popular. (TM) Eviscerate AD c/o Dean, Room 121, APU, Peter Taylor Halls, East Rd., Cambridge, CB1 1PT,UK. www.eviscerate.cjb.net

Eviscerate AD – "The Layment Configuration" demo
Nice one, noticed this on the merch table at the Divide/In Decades Decline gig in Limerick and snapped it up after liking the promo they sent me a lot – (see above review). So for 2 Euro I snapped this 6 track cassette demo up. The opening two tracks are the same as the above promo and are the most recent recordings where as the remaining 4 tracks stem from an earlier demo effort. Needless to say the most recent recordings tear the older ones a new asshole and are quite savage in their approach and delivery. Definitely a band to check out if you're well into a bit of metal. "Beatdown death metal" screams the sticker on the cover and I can't argue with that! (TM) Eviscerate AD c/o Dean, Room 121, APU, Peter Taylor Halls, East Rd., Cambridge, CB1 1PT,UK. www.eviscerate.cjb.net

Fool "Wheres Me…Wha?" demo cd.
First time I've heard this Northern Irish punk combo and they ain't bad at all. Playing the kind of upbeat punk rock you'd associate with The Bouncing Souls, their accents contrive to bring to mind a melodic version of The Dangerfields. They certainly come from the same school of humor as on a whole this three tracker has a pisstake / fun element - right down to the picture on the inlay of the marker face drawn on someones exceedingly fat belly. "Summer Jobin'" borrows the riff from Pennywises "Straight Ahead" while "15" carries osme of the dodgiest lyrics every written. Worth a listen all the same. (TM) www.foolrock.cjb.net / foolrock@hotmail.com *Punk Shit Records carries this release and its rather cheap too. See Contact Addresses.

From The Ashes "21:11: 01" advance cassette
Those of you who were luckily enough to catch From The Ashes when they played a few gigs here in Ireland a few months ago will no doubt be eagerly anticipating a release from this excellent metalcore band. I certainly was mad to hear more after their live performance and badgered lead guitarist Pete into making me a tape of their stuff. So the great Pete came up triumphs when he returned an advance cassette of their forthcoming debut longplayer, and boy oh boy does this shred. First up the guitars, they're top notch, rolling out riffs inspired by At The Gates, Iron Maiden and Hatebreed. Then theres Emz vocals, she really lets rip – with a voice like hers shes undoubtedly embarrassed a few macho idiots already and no doubt plenty more to come. Honestly, I wish I'd had more time to give this the amount of listens and review it greatly deserves. By the way, the cassette came accompanied by a photocopy of the lyrics, each with an explanation underneath which I found an impressive and heartfelt read. Right now, theres a few labels interested in releasing this, but whichever one finally does they can rest assured they have a winner on their hands in the form of "21:11: 01". (TM) From The Ashes c/o Pete Ryder, Flat 33B, High St., Neston, Wirral, CH64 9TZ,UK. Xbehindtheskyx@hotmail.com

MO7's – demo cdr
Recorded some time early last year the MO7's play punk rock with a rockabilly and 50's influence somewhere between the lines of The Reverend Horton Heat and Misfits. Despite having ex-members of Irish punk bands Striknien-DC and Handicap Allowance, they certainly don't sound like either. I'd even be as bold to say that they're one of the freshest approaches within our Irish scene in recent times. Scouring through the inlay card I noticed that the three piece go under the fun monikers of Bo Deadly, Chuck Buried and Bloody Holly! Well worth the effort of writing to the band and getting this. (TM)

MO7's, c/o Mark Devlin, 21 Roger Casement Pk., Bray, Co,. Wicklow, Ireland. Samg@indigo.ie www.mo7s.freeservers.com

MO7's / Blood Red Dolls – promo cdr

Split cdr from two Wicklow punk bands, where each band supplies a mere one track each. "Saint of All Killers" from the 5 track demo cdr is the MO7's contribution and its their typical horror punk fare. (see above review of their demo cdr). The Blood Red Dolls offer us "Demented Little Boy" which is similar to Mo7's in that it too is in the horror punk vein , with Rev. Horton Heat and Jesus Lizard things going on through the distorted vocals and twangy guitars. The recording is of a high standard and both bands shine through as ones to watch in the Irish underground scene. (TM) Blood Red Dolls www.geocities.com/bloodreddolls / MO7's, c/o Mark Devlin, 21 Roger Casement Pk., Bray, Co,. Wicklow, Ireland. Samg@indigo.ie www.mo7s.freeservers.com

Send More Paramedics – demo

Three quarters of And None of Them Knew They Were Robots bring us their salute to thrash metal and crossover under the glorious moniker of Send More Paramedics. Described as "zombies playing Megadeth" on a recent gig flyer, the band are infamous for dressing in full B-Movie zombie rig-outs complete with bloodied bandages and face paint and rocking out their five tracks of Slayer, Megadeth and Suicidal Tendencies sound to ensuing chaos. Lyrics wise its a blast, and will easily bring a smile to your face – check this line "A sickening twist of science seals your fate, your neuron juice can ease my pain, I can't endure the pain of being dead, unless I eat your fucking head"!. The whole demo is strewn with excellent movie samples sticking to their whole zombie movie theme. Overall the guitar work is pretty inventive with solos fucked in with reckless abandon and whammy bar action is go! It's pretty cool to get a tape of a band having a bit of fun but when the music is cool too its top notch stuff. (TM) Get it from: Send More Paramedics, c/o Duncan Hall, 19 Burchett Place, Woodhouse, Leeds, LS6 2LN, UK. Sendmoreparamedics@hotmail.com

The State Pathologist Dr. John Harbison – "Veins of The Earth" demo cdr

The heaviest bunch of little bastards I've heard in a while from our fair isle, the John Harbison boys know how to pummel the listener into submission with a relentless attack of heavy grinding metal and cutting edge technical hardcore. The Kildare three piece serve up three tracks in less than 13 minutes, with more than a nod to Brutal Truth, Vision of Disorder and Candiria. The vocals are mean and nasty, guttural as fuck and summoned from the bowels of hell no doubt. The percussion on this rules, blast beats, double bass drumming, tom work, you want it…its all ready there. Possibly the best band name ever from an Irish band too. (TM) Get it from: Niall O'Reilly, Connaught St., Kilcock, Co. Kildare, Ireland. statepathologist@hotmail.com

V/A "Hardcore Times - Sentiments of Belief"

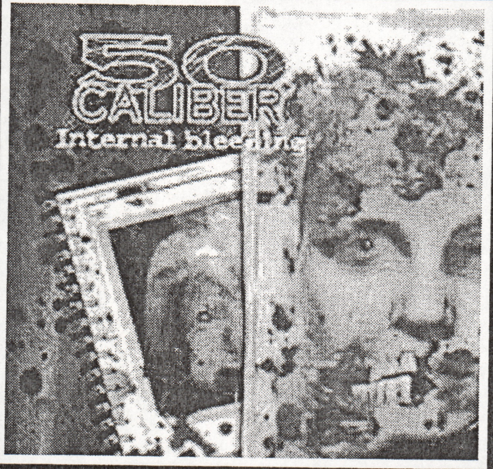
Shay, who does www.hardcore-times.com website, unleashes the first instalment of some of his planned projects. Totally DIY - right down to the self printed and self applied cd labels - he's still managed to gather together some really cool underground hardcore bands. Names such as openers The Cause, who deliver a blistering song ala American Nightmare, Icelands I Adapt, Scotlands Divide and Northern Ireland's From Where I Stand all showcase plenty of ability and hardcore music know-how. The artwork is pretty cool too and the only real fault I can find with this cd comes in the form of the poor quality of the live tracks by Cold War and 2000 Strong, which do neither band any justice. Ten out of ten for effort and delivery, hopefully Shay gets a craving to turn this into a regular series. (TM)

17 Stitches "The Antisocial E.P" (Dislocate)

The last 17 Stitches recording I heard was the Skipworth Records release, the name of which escapes me right now. What I can remember though is that it was a fine ep, and this "The Antisocial E.P" is no different. The big Agnostic Front sound they had is still here in abundance but they've got a big 80's UK punk sound going on it there too. Great energy and catchy as fuck. The way punk rock should be. (TM)

324: LP (HG: Fact/Studio Grey)

Okay there is actually a title for this LP but I can't remember how to spell it right now (I'm typing from notes and I forgot to write the title down!). 324 are the kind of band you can only describe properly by pretending you're Mick Harris writing a thanks list for an early NAPALM DEATH album. In which case the phrase you would employ would probably be somewhere along the lines of "ultra mega whirlwind total grind tornado holocaust action". Or something. But seriously folks, this Japanese powerhouse are 100% grindcore; not hard-core, not death metal, but some lustrous place in between the two that reduces the extremities of both to mere flecks of dust. This brings back glorious memories of the likes of PROPHECY OF DOOM, MULE SKINNER, DARTH VADER'S CHURCH, GIBBED, and all those other sadly forgotten bands that John Peel would play on his show amidst the jangly indie and Bhundu Boys records back in my youth (incidentally if anyone has any stuff by these bands - get in touch, cos I've lost all my old tapes of them!). Tight, powerful, and with blast beats that drive home furiously under the down tuned guitars. The vocals on this stick out, being a mid range shout as opposed to the usual guttural grunts or banshee screams, and there are some very cool eerie midpaced moments amongst all the grinding mayhem. Think a more daring TERRORIZER and you're getting there. Fucking excellent record. (JG)



50 Caliber "Internal Bleeding" (Blackfish)

Creeping out of the shadowy back alleys of East London 50 Caliber offer up 5 tracks of violent metalcore assured to mallet your head into a pulp with its viciousness. And while 50 Caliber are nothing entirely new, the hot-blooded delivery alone stands this record out on its own from any other recent releases in this genre. The influences are there from early Earth Crisis, Integrity and All Out War to the Euro edge-metal from areas such as the H8000 scene in Belgium. Its more metal than it is hardcore especially on a track like "Left Mystified" which parades Swedish metal influences all over its guitars and double bass drumming. As a band and as a package everything comes together very sharply and I've played this fucker on many occasions. The artwork by Mid, who has graced the covers of previous Blackfish releases, is once again immaculate. And speaking of Blackfish Records, Ian Glasper, who prides himself and his label by picking out the best UK metalcore, had done us all proud by making 50 Caliber no exception to that rule. The Yanks may have done metalcore first but the UK (and Blackfish in particular) does it best nowadays. (TM)

98 Mute "After The Fall" (Epitaph)

Now this one was a surprise. Expecting this to be your usual Epitaph half baked melodic punk, it couldn't have been further from the truth. Having heard their "Slow Motion Riot" previous effort, again I wasn't expecting much. But blow me down with a straw, have 98 Mute got their act together or what. The biog exclaims their love of Bad Brains, Descendents and Pennywise and that seems fair having listened to this record a good few times now. Harder than their previous effort it's full of gang vocals, sharp cutting guitars and an ear for melody within a fierce punk attack. I'd bet 98 Mute could be the outcome if Bad Religion mixed with Ensign. Possibly the best song on the whole record, "Small Minds", stands out due to its clever use of acoustic guitar…acoustic hardcore anyone? Hey, and the comparisons don't stop there. I found "Injection" to sound like Pennywise covering Minor Threats "Seein' Red". Again, this was a nice surprise. (TM)

All Boro Kings "Just For The Fun Of It" (Century Media)

Remember Dog Eat Dog? Yep those happy go lucky chaps from New York City who sang about good times and blunts, well 3 of their ex members are back with a band named after DED's most successful album "All Boro Kings" which also happens to sound very much like Dog Eat Dog too. Actually, because of both the musical and lyrical similarities, this has left me wondering why they bothered to change the name at all. Maybe it's the fact that John Connor (vocalist with DED – you know the guy with the Dumb and Dumber haircut, who crowd surfed on an actual surf board and constantly wore the Republic of Ireland's football jersey 'cos he had an Irish wolfhound or something) isn't present – although he does guest vocals on one song. Anyway every song makes references to beer and blow and to be honest its all rather boring. Really I'm surprised that Century Media released this considering they have some great stuff in the form of Candiria and Shelter. I dunno if a mix of Run DMC, Bloodhound Gang and Biohazard sounds like your bag it might be worth a listen. Honestly, I found this a complete – and unwanted – rehash of Dog Eat Dog. (TM)

American Nightmare "Year One" (Reflections)

If you've just been turned onto American Nightmare following the "Background Music" longplayer, heres a handy way of getting your lugs round some of the earlier Bridge Nine eps, thanks to the people at Reflections Records. The AN sound of now is pretty much the same as the earlier sound and theres even a few tracks that make the step up from these eps to the full length. Having heard both eps and the full length probably doesn't help me review this too well as theres nothing new for me here. Still like I said, if you're interested in tracking down both eps, this will be a welcomed sight. (TM)

…And None of them Knew They Were Robots "s/t" (Pigdog)

To start with, is that the longest band name in history? Imagine it printed across a skinny fit t-shirt! Enough babbling, on with the music review, and its all jangly guitar and sweet sung vocals to begin with. Which all acts rather brilliantly as a smoke screen for the theatrical screamo action, crashing drums and noisy guitars which follow. Dynamic, is the word I'd use to sum up in one what …ANotKTWR are all about. Some songs clock in at 6 minutes plus but never bore as theres lots of structures and effects happening in the songs, like say, the post rock jazzy feel of "Division Formed Thus" which calls to mind Victor Villareal's playing on the last Owls record. I could see this band finding a comfortable home on the Jade Tree or Deep Elm record labels. (TM)

…And None of them Knew They Were Robots "Liebestod" (In At The Deep End Records)

The Robots return and follow up their self titled debut with a complete turn around in musical styles. "Liebestod" which means love and death in German, sees the band paying homage to legendary DC outfit Minor Threat. Hell they even cover "No Reason" and do it rather well too. The Robots own tracks, of which there are 7, ooze of throbbing bass, scratchy guitar and shouted vocals. The sound of this is amazing , its so close to that Minor Threat sound. The vocals are specifically great. I wonder what the band will do live now, considering they're no armed with two completely different styles. Great record. (TM)

Avoid One Thing "s/t" (SideOneDummy)
It's not often an amazing record full of catchy melodic punk rock anthems drops in the letterbox but when it does you realise doing a zine and spreading the word on bands is a worthwhile cause no matter how frustrating it can all get. Avoid One Thing feature the song writing talents of Joe Gittleman from the Mighty Mighty Bosstones / Gang Green, who leaves behind the Bosstones brass and numbers to step out in a four piece (with various other Bostonites) to concoct some Jawbreaker inspired sing alongs. And boy does the lad do it well from the clever wordplay to the hooks and choruses which come thick and fast. Tunes such as "Every Second of Every Day" and "Bomb Building Songs" should have you breaking into song at any given moment for days after giving this record a spin. Great stuff altogether! (TM)
*Note: The drummer on this record, Dave Karcich sadly passed away not long after this release. RIP Dave.

Bad Religion "Broken" (Epitaph)
Superbly infectious track from the excellent "Process of Belief" long player firing out the super chorus every couple of moments to keep you singing along. Elsewhere on the single you get the unreleased "Shattered Faith", which for all intents and purposes is b-side/outtake material (hey maybe Pennywise could have it? Har har only kiddin'…), another album track in the form of "Supersonic" and a cd-rom video of "Sorrow", which I thought was crap. Not essential by any means especially if you've got the album. One for diehards only one feels. (TM)

Barcode "Hardcore" (Diehard)
The straightedge anti-christs, Barcode return to follow up their previous "Beerzerk" album with more of the same tight chugging hardcore and cheesy lyrics about crews and drinking. I'm not joking you, an Easi-Singles factory won't have half the cheese that sprouts from the lyrics spread across the booklets pages. Take this for example : "So let hardcore rule, join the crew of rambling bruisers, gross freestyle in smashing grooves and it don't stop".- An alien language!
Dumb-ass lyrics aside, there aren't many better around at delivering breakdowns, singalongs and mosh choruses, the way Barcode do. Heavily influenced by the usual New York Hardcore suspects ; Madball, SOIA and Cro-Mags and with the same groove as label mates Freebase, this alcohol guzzling mob from Denmark keep the hard in hardcore. Musically they give you a lot to chew on, but why they shoot themselves in the foot with those awful lyrics I dunno. Also they've used that stupid shotgun sample again (they used it in "Beerserk" too) – lads you're not rappers from Compton. (TM)

Beecher "Resention is a big word in a small town" (In At The Deep End Records)
This opens with a fantastically eerie sample, broken by drumwork before some electronics creep in to add to its suspense before the whirlwind is unleashed in all manner of the full on throttle of Converge choascore. To keep things interesting thers also a lot of melodic rock ala BoySetsFire, and even a small bit of Tool going on in "Rise Above Grace". The drumming is very much to the fore and the noisy vocals remided me of Paul from Medulla Nocte most of the time. I'd say this mob might be very interesting live. (TM)

Bjelke Petersen Youth : s/t 7" (Devestation)
After appealing for more Australian hardcore in the last issue, this turned up in a pile of records I got from a mate in Germany! Yet more proof that Aussies clearly are keeping many a secret from the rest of the world, BJP are from Queensland and belt out a racket that's somewhere between FINAL EXIT (the Swedish nutbags from a few years back) and SPAZZ..It's generally all pretty rapid fire snare battering and axewielding, but with plenty of catchier singalong sections thrown in to boot. The lyrics win it for me though, as they use some cracking sarcastic humour to take aim at various topics from sexist blokes ("Circle Jerk of Friends") pro lifers ("Pass it on to the cockroaches") mobile phones ("Upwardly mobile") and careerist musicians (the wonderfully titled "Your Band's not gonna make it so give up"). I really want to hear more from these, cos there's a whole lot of potential here that could develop nicely I reckon. Drop these people a line, and see if you can get your hands on this.. (JG)

Bobby Joe Ebola & The Children McNuggits: "Carmelita Sings! Visions of a Rock Apocalypse" CD (S.P.A.M. records)
Much as I've always loved pummelling fast hardcore/grind, I've always had a secret soft spot for the "East Bay" punk thing, particularly the weirder stuff. And it's from the East Bay scene that the majesty of BOBBY JOE EBOLA emerges, to spread the gospel of rock to all and sundry. This may well be the most important, not to mention the greatest, record ever made. Ever. No record has made me laugh, cry and raise my eyebrow in a suspicious manner as much as this fantastic piece of Rock Opera (Yeah, that's right, ROCK OPERA you feckless harridans!). From the swing-a-long gaiety of "I Love Drugs" and balls out rock of "Little Lamb" through the sweet emotion of "You don't Have to Die Alone" to the harrowing dramatic grandeur of "Childkiller", BJ and friends have it all. Think "Rocky Horror Picture Show" meets "Grease", or FRANK ZAPPA, The DEAD MILKMEN, The BLUES BROTHERS and The MUPPETS all rolled into one. Think cheesy phrases like "life affirming" and "revolutionary". And then, after you've thought these things, lay back and bask in the rampant Sex-Rock of highlight "Liver Lover" (sample lyric "I made love to a dead cow's inaaaaardssss-ah!"). Seek this record out now, for feck's sake. If you don't like this band, you're not human. Christ, send me a tape and I'll dub it for you myself, that's how much you need to check this out! The most important piece of sound on plastic since Band Aid (JG)

Born Dead Icons/ Coma: split 7" (Busted Heads)
My theory on BORN DEAD ICONS is this: if they only ever put out 7"s they'd be one of my favourite bands. I've got 3 7"s by them (this is the third) all of which I really like, but both albums have been absolute turkeys in my book. Once again, the 7" format works for them here because these two tracks are the best I've heard yet, and show them at a faster pace than I remember. MOTORHEAD meets AMEBIX meets HHIG if you've not heard them yet. COMA on side B are yet more of the whole "new" Swedish sound I keep referring to, mixing ENTOMBED (circa "Clandestine") with a little Swedish hc from days gone by. Definitely more straight up metal than some of their fellow Swedes but still there's an undercurrent of dirty filthy punk, and when they speed up..jesus, your chest will cave in. This is COMA's vinyl debut, but if these 3 tracks are any indication of what's to come, the future is going to be very very bright for them. Keep your eyes and ears peeled. (JG)

Boxed In: s/t 7" (Crime Scene)
These 8 songs first saw the light of day as a demo a few months back, but I'm not at all surprised to see them on vinyl so quickly owing to both the hype surrounding these guys and the strength of the material, BOXED IN are basically the remaining members of SAWN OFF with former EBOLA/STF vocalist Nick replacing the previous two singers. Whereas SAWN OFF were responsible for some of the most dull hard-core thrash of the past few years, BOXED IN are a far more exciting proposition. Describing themselves as "Poise D-Beat", I reckon these guys are basically taking the Britcore sound of the mid 80s that was peddled by the likes of RIPCORD,HERESY, TERRORAIN ,etc, and kicking it straight into the 21st century by adding a bit of a Swedish influence (they cover ANTICIMEX on here actually),a bit of the current US thrash thing, and some fine thought inspiring lyrics (some of which may have been nicked from the mighty SABBATH by the way..hint:first song is called "World Stops Turning"..). A fine debut sirs. Nice layout too. (JG)

Burn Hollywood Burn "It Shouts and Sings with Life…Explodes with Love!" (Overcome Records)
Overcome Records release another top notch record following hot on the heels of the amazing Inside Conflict. Burn Hollywood Burn however – bar the label and the fact they're French – share precious little else in common with Inside Conflict as their approach dishes out some staggeringly inventive Refused meets Indecision style hardcore action all topped off with a slight swagger reminiscent of the International Noise Conspiracy. Formed in 2000, BHB blending personal issues with politics in the lyrics and seem to be influenced by Crime Inc. and Catharsis. They're passionate, angry but focused, intense, emotional and in yer face…the way hardcore should be. Interestingly they also collaborate with a professional theatre group to do a contemporary stage play entitled "Rouge, Noir et Ignorant" (Red, Black and Unaware"). 6 songs isn't enough but it makes this an essential purchase. (TM)

xCanaanx "Gehenna Made Flesh" (Ignition)
Superb quality metal with hardcore attitude from the UK straightedgers recorded by the talented John Hannon – who seems to record and produce only the very best of UK underground acts these days. The riffage is furious and heavier than a sack full of donkey balls. The vocals are tortured and there's blast beats strewn everywhere. Whilst, heavily influenced by the Belgian, and no doubt US scenes, its still head and shoulders above anything I've heard from either scene in quite some time. Again the UK has come up trumps with another powerful metalcore act. Technical yet moshy, xCanaanx have the right to establish themselves as some force on the strength of this release. Believe me when I tell you this is top notch stuff.Fair fucks to Ignition for this re-release. I for one am very pleased. (TM)

CHAMPION
COUNT OUR NUMBERS

Champion "Count Our Numbers" (Bridge 9)
"Count Our Numbers" is Seattle hardcore heroes Champion's second release, which is pretty good going for such a relatively new band. Mashing together the likes of Ensign, Bane and Over My Dead Body, Champion are comfortably at home on the Bridge 9 label, although had they been on Indecision Records, they would be just as comfortable. Their approach waves the flag for the classic hardcore sound, writing the songs with finger pointing, pile ons and circle pits in mind and not even a slightest hint of metal. The hoarse vocals certainly give them an

edge I took to, and they do a pretty nifty cover of “Is Anybody There?” by Alone in a Crowd as one of their six songs. Theres no doubt these boys live by the X, but it definitely didn’t make any difference to a non-edger like me. The artwork and booklet round off a solid release by featuring some fantastic pit scenes with some kid wearing these big comedy style boxing gloves. Deadly stuff. (TM)

Christiansen “Forensics Brothers and Sisters!” (Revelation)
A most excellent ep from another of Revelations most recent signings – (Revelation may not be signing classic hardcore bands like they used to but they sure are picking up the finest quality bands out there at the moment!). Set deep in Louisville Kentucky Christiansen bring on the Fugazi, Shellac and At The Drive In, influenced rock like not other. Theres indie rock, theres jazz, theres electronics fuck theres even trumpet and piano. The guitar layering is amazing and the songs are strong, with “Jhazz Never Spelled So Good” rivalling anything ATD-I wrote, while “Let Us Now Die Famous Men” is the kind of song Walter Schriefels should still be writing for Quicksand. Featuring former members of The National Acrobat, By the Grace of God, the Enkindels, these boys know how to rock and deliver 20 mins of art rock without the pretence. The thoughts of the full length to come is mouth-watering. (TM)

Cold War “Whorebred and Hellraised” (Toxic)
If you managed to pick up the Cold War demo, and lets face it theres no reason why you shouldn’t have, you’ll already be familiar to what this Dublin four piece are all about, which is metal driven hardcore punk. You’ll also be familiar with half the tracks on here as the likes of “Cold War” and “Underscum” and a couple of others from said demo have been re-recorded and reworked to fit nicely in with the new songs. And in those new songs the likes of “Obliterate” and title track “Whorebred and Hellraised” are particularly stand-out-ish mainly due to their savage nature and intense axework. The addition of Paul on second guitar has positively beefed up the sound and enabled the lads to work in some punk rock style solos which add yards to the songs. Yet again I’ll go with Discharge meets Sheer Terror meets Sepultura as a fairly accurate reference to what the Cold War sound is like but I’ll also throw in a small bit of Crowbar too, while the cover of Subhumans “Religious Wars” should keep all you old school punkers happy. In an Irish underground scene starved of full length releases “Whorebred and Hellraised” is simply a must have. (TM)

Crucial Section / Face U To It!: split 7" (Ratbone)
Let's start with FACE UP TO IT! shall we? Yes let's, because you need to know about them. They're French, they're fast, and they're awesome! Fantastic upbeat modern thrash that's like the bastard offspring of LARM and 7 SECONDS (minus the "Woooahs" obviously). My 10 year old Britney Spears loving cousin has actually just walked in to the room where I'm typing as this is on and said "that's really cool!", so if she likes it there's hope for us all..Seriously, great music here and lyrically it's positive without being nauseating, which is a bonus. Oh and they mention Dublin in one of the songs too, so that gets them even more bonus points. Nice raw but crisp production. If you like LIFES HALT check this band out..they're the European equivalent in my book. CRUCIAL SECTION I can take or leave really, though the production on this is better than the disappointing LP on 625. Mediocre Japanese hardcore that takes GAUZE and RIPCORD, mixes them with some really bad vocals, and then takes out the energy that made those two bands so great. "NR Shit" is a pretty good song though, so it's not a total waste. Oh, did I mention the sleeve of this folds out into a cool poster? I did now. (JG)

Crucial Unit / Killed In Action: split 7" (Fast for Life)
Fact: If your record contains lyrics that are humourous but still make a point, you have already to a degree made a favourable impression on this reviewer. However, if one of these sets of lyrics takes the piss out of San Diego fashion punks THE LOCUST, you've pretty much made a friend for life. CRUCIAL UNIT do just this on "DIY not EMF". Nice. I've heard a lot about this mob and boy was I impressed with these tracks..CU have what it takes to make a great band in my book: a knack for writing memorable but vicious powerviolence tunes, tons of energy, and a sense of humour that doesn't detract from anything or make them look like a novelty band (and I mean it, these lyrics are fucking hilarious - "In this defiance of the one Urinal rule" actually made me laugh so hard coffee came out my nose). Comparisons to the late great CHARLES BRONSON are inevitable, but CU stand alone I reckon. On the flip side, KILLED IN ACTION bust out some impressive powerviolence/thrash stuff and a PROJECT X cover that's good but unnecessary. Again, catchy and again humourous but intelligent lyrics, but to be honest after the CU tracks they seem a little weak in places. Not a reflection on them, just..y'know..any band would have problems after being matched with CRUCIAL UNIT. KIA do admirably considering I reckon. Okay, this label are apparently dodgy so try distros for a copy of this.. (JG)

Curl Up And Die “Unfortunately We’re Not Robots” (Revelation)
I certainly wasn’t expecting this, especially when I saw the indie rock heads on the lads in the accompanying press release. But as they say, don’t judge a book by its cover because Curl Up And Die are a million miles away from barely strummed guitars, whiny vocals, stupid accents, ridiculous catch phrases and Fred Perry t-shirts. Instead they’re a jackhammer of vicious over the top growls, uncontrollable riffing, deadly fretwork and an overdose of adrenaline fueled technical metal shrouded in chaotic noise-core. They obviously bring to mind Dillinger Escape Plan, Converge and Drowningman, you know the kind of stuff you’d find on Relapse or HydraHead Records, but undoubtedly are an original band in their own right and this record is overflowing with ideas. The production on this is top notch. The opening 4 “tracks” each last no more than 2 seconds, with the line “We Are All Dead” being quartered to make 4 individual tracks. Still with me? No? Good. Anyway, the song titles alone are enough to make you want to buy this record. Heres some of the little beauties : “Kissing You Is Like Licking An Ashtray”, “Ted Nugent Goes AOL”, and “Make Like A Computer And Get With The Program”! Another quality release from Revelation Records, even if it kind of strays from what you’d expect from them. (TM)

Dag Nasty “Minority of One” (Revelation Records)
Dag Nasty are back! And what a return it is too. The legendary Dischord Records band responsible for the classic “Can I Say” and “Wig Out At Denkos” albums, serve up their first release in over a decade which completely pisses all over any similar style band of today. Welding punk rock to a barrage of melody and emotion comes second nature when you’ve got legends such as Dave Smalley (All, Down By Law) and Brian Baker (Bad Religion, Minor Threat) in your ranks, but Dag Nasty go beyond what’s required to reiterate their true staying power and amazing ear for a tune as they blend the old school with the new. Whether it be the up tempo “Throwing Darts”, the winding creepiness of “Broken Days” or my favourite song “Average Man”, the balls out rock pivoting around the stick in the head chorus will have you singing for days not to mention air guitaring like a mad thing. This record is an amazing result and proof, if proof was ever needed, that old dogs can deliver new tricks! Breathtaking stuff. (TM)

Dan Dare “Define It, Defeat It” (In At The Deep End)
Formed in 1989 in Holland, Dan Dare have served their time. A four piece hardcore punk band ala Suicidal Tendencies, Dead Kennedys, Minor Threat, DRI, MDC and Sick Of It All, they play hard and fast. While its nothing overly new or inventive its passion speaks volumes and shoves them ahead of many similar type bands I’ve heard in the last while. (TM)

Dead Inside “No. 4” (Firefly)
If theres two bands I’ve heard Dead Inside compared to the most it’s been Born Against and Black Flag. And finally after hearing “No.4” I can confirm that those comparisons are spot on. Previous Dead Inside records have been pretty illusive to track down (postal orders and numerous record shop searches bared unfruitful) so it was to my delight that the Fig 4.0 boys were carrying this in their distro at a very reasonable price considering the current crazy exchange rate between Euro and Pound Sterling. Theres heaps of Dischord/Fugazi-isms buried beneath the punk rock thrash with the intricate post hardcore guitar work being very impressive considering its being assaulted by the over the top, 10 packs a day screaming from Bloody Kev. John Hannons production work is a dream as always. I’d really like to catch this band live where I’d imagine they are incendiary. Artwork courtesy of Jason Farrell of Bluetip fame only reinforces the class of this record. (TM)

Dillinger Four “Versus God” (Golf)
Golf Records do everyone a favour and re-issue this classic second album by the soon to be huge Dillinger 4. And we must all hail the much revered Dillinger Four for they are a truly wonderful beast. When the likes of Fracture zine (to name but one of hundreds…) go apeshit over you then you know you’re dealing with something special. It’s a rare thing to hear punk rock so intense and sincere these days, so much so I’m at a loss for words everytime I stick this cd on. All the great things about Rocket from the Crypt and Down By Law with hints of Leatherface and the urgency of a million punk bands. Dillinger Four have something very special. “Let Them Eat Thomas Paine” is a truly wonderful song…ah fuck it, every song on this is a wonderful song. One of the strongest punk rock albums in years. Now if they’d only haul their arses over here to Ireland for a few gigs wouldn’t life be sweet. (TM)

dillinger four

Dillinger Four “Situationist Comedy” (Fat Wreck)
Boy oh boy, was I over the moon when this little beauty showed itself beneath some Fat Wreck packaging. Following hot on the heels of the “Versus God” re-issue by Golf Records, Dillinger Four are back with another slab of brilliance. Its balls out punk rock with soft melodies versus gruff harsh vocals capped off with a Ramones 1, 2, 3 go! feel. If I started a punk rock band today I would do my damn best to be as passionate and as in your face as this mob. How great is “D-4 = Putting the “F” back in “Art””, buy the album and find out. As I said in the “Versus God” review, they seriously need to haul their arses over here for a few gigs and some serious drinking. Easily one of the best bands to emerge in recent years, “Have guitars will rock the house down” is obviously the bumper sticker on their tour van. Go out and kill for their records now! (TM)

Disrespect "Hit The Ceiling" (Hardboiled)
Germany's Disrespect bring on the hardcore thick, fast and heavy. A downtuned guitar opening had me worried that they may have been some nu-metal bollocks on this but thankfully no. The likes of Hatebreed, Madball and Stampin' Ground is where this band gets their kicks and boy are they down with the mosh, kickbox and beatdown. The vocals are impressive, the singers throat must be torn to shreds when they play live. Instrument wise the guitars opt for the chugga chugga riffage while the drumming is speedy and straight forward. The music is decent but the highlight for me is the name of the drummer : Boris Langer! I wonder is he anything to Bernard? (TM)

Dogshit Sandwich / The Dangerfields split 7 inch (Weird)
Dogshit open their account with a great sample from The Commitments of Colin Meaney asking "Is this the band? I bet U2 are shitting themselves". Then they bring on the GBH and Exploited punk rock sounds. 2 of their 3 songs are originals while on the third song they opt to cover "Judge, Jury Executioner" by Runnin Riot and do a good job of it too. The Dangerfields too have three songs all featuring the now departed Cormak on vocals, who's vocals are as demented as the man himself. Live favourite "Fucking Up" sounds great and I still think they sounds like a cross between Runnin Riot and The Vandals. Its all over in a flash so if you like you're punk rock to be a short sharp shock then look no further than this fine seven inches of vinyl. (TM)

Down By Law
punkrockdays

Down By Law "PunkRockDays – The Best of DBL" (Epitaph)
A couple of years ago I listened to Down By Law constantly. Aside from enjoying their earlier efforts, "Punkrockacademyfightsong" was an amazing punk rock album that fell into my lap and got played to death. So it was with great pleasure and excitement that I received this disc showcasing DBL's offerings over their 5 record history – even though I didn't know it was being put together. So anyway, anyone loosely associated with punk will know the name Dave Smalley = Genius and the lad has constantly written great stuff whether it be in his stints with DYS, Dag Nasty and All or within the tight melodic punk rock that Down By Law seem to record with ease. The new flock of Epitaph kids need to get this for its sheer punk rock education value. The songs on here have been selected by fans who voted on the bands own website and stem from the bands formation in 1990 right up to a cover of Big County's "In A Big County" which they recorded just last year. All of my faves are on here : Independence Day, Flower Tattoo, Hot Or Miss, Last Birgade etc., Utterly fantastic punk rock.

Fall Silent "Drunken Violence" (Revelation)
Smack. A pillow case holding 10 bars of soap to the face. Yep that's what Fall Silent feel like. Try listening to these fuckers with a hangover and you'll kill yourself such is the punch they pack. Straight from the creepy rifftastic intro to the bloody end you get a whirlwind of thrashy Slayer riffage and the Black Flag meets Pantera vocal attack of Levi Watson. The poor drums get the shit beaten out of them as the pace rarely lets up except for the odd mosh breakdown. One of the highlighs are the lyrics, targets are identified and attacked, like "The Fist Seven Inch Club" which is a stinging "fuck you" to kids more interested in collecting rare and coloured vinyl than coming out to shows. Indeed the previous is a classic example of the honesty and balls this band has to actually stand up, stand against, speak out of turn and have something valid to say. The artwork as with most Reveation releases is pretty cool too. (TM)

Face To Face "Everything Is Everything" (Kung Fu)
I've never really had anything more than a passing interest in Face to Face to be honest. I remember picking up a cd or two of theirs on the cheap in the States one summer but they did little to start a Face To Face fanclub at 46 Rosturra Crescent. Here Kung Fu Records serve up a collection of various tracks (24 in all) and the videos to "Disconnected", "Debt", "I Wont Lie Down" and "I'm Trying" on a bonus DVD – which I couldn't get to work. There are three really great songs on this in the form of "I Won't Lie Down", "Blind" and "Overcome" and a cover of The Jams "That's Entertainment" is included, which never strays from the original but is competent nonetheless. Face to Face fans should eat this whole. I hpe some other labels decide to release a package like this of a band I'd be more into. (TM)

Fig 4.0 "Action Image Exchange" (Bombed Out)
Compared to What Happens Next? meets Strike Anywhere or Spazz meets Refused, Leeds based Fig 4.0 are possibly the most impressive hardcore/punk band from the UK since the great Imbalance called it a day. Swinging from blast beats and over the top screaming to melodic emotional punk in a blink of an eye, comes with ease and the fluidity of this record is quite staggering. The lyrics are interesting with the words of "Your Wisdom, Our Youth" - a rallying cry to both old and new punks and hardcore kids to mix and unite and stregthen the scene instead of bickering amongst themselves -being particulary eyecatching. "Start Tomorrow" carries a great line – "why kickstart a stagnating scene when its easier to just take the piss?". They sure have a lot to say and the vehicle they choose to convery their message makes this essential listening. 17 tracks under 20 minutes = punk rock. A few months ago in Limerick they pulled it all off live quite superbly. Great band. (TM)

Flogging Molly "Drunken Lullabies" (Side One Dummy)
Exiled Dubliner Dave King and his Flogging Molly troops return with a new record that's fantastic when you're in the mood to sing along. Being more Blood or Whiskey than Dropkick Murphys in that its more trad than punk and owing a fair share to Shane McGowan and The Pogues, the band that formed in Molly Malones Irish bar in Los Angeles, compose some wonderful lyrics and music to go with the trials and tribulations of life. Recorded by Steve Albini, theres only two moments where the band lose the plot, those being the lacklustre jiggery pokery of "Swagger" and "Cruel Mistress". But with the dirgy brilliance of "Death Valley Queen" and the Egyptian meets Irish rhythms of "Another Bag of Bricks" the band redeem themselves and expose King for the truly powerful and accomplished vocalist that he is which can also be heard of the acoustic brilliance of "If I Ever Leave This World Alive". The cd ends with the funeral march beat of "The Sun Never Shines (On Closed Doors)" , essentially an outlook on death but with a refreshing message of hope. (TM)

Freebase "My Life, My Rules" (Diehard/Hardboiled)
With a production that simply pisses all over the debut "Nothing to Regret" record, Freebase bounce back as heavy and aggressive than ever. "My Life, My Rules" takes them to another level with 12 tracks of heavyweight hardcore which throws forward equal amounts from the old school and new metalcore sounds. Touring with the likes of Inside Conflict, Cro-Mags and Rabies Caste has certainly rubbed off in a great way on the band. Straight from the off, something like say… the sound of the drums, jumps out and grabs you by the ear and its easily the first improvement to notice. The addition of new drummer Paul (ex- 3rd Stone) is the driving force behind it all as theres a wicked display of drumming on offer from pounding pummeling double bass to slick drum roll type beats. And while the drums are heavy, the guitars are equally as heavy but with a superb groovy belly underneath the fierce chugging riffage. Stand out tracks come in the form of "Stay Away From Me!", "Respect 2002"and "Weakness of Thought". For any of you out there unwashed in the way of the exploding Freebase : try Madball rucking with Napalm Death or the speed of classic Sick Of It All meets the heaviness of Stampin' Ground as comparisons to get you to wake up smell the coffee, stand to attention and set about your business in getting this cd into your player. (TM)

Garlic "The Murky World of Seats" (Bella Union)
Comparisons to Pavement, Grandaddy, Neil Young and Lou Reed are spot on. Its laid back Americana vibes and quirky indie all round. The lead vocalist sounds like how a concoction of all the aforementioned bands / singers who sound. It's a very chilled out record and one to file under easy listening the type of record you might want to put on the morning after a late night out. The title of the record is dodgy…whats that all about. The cover is even dodgier. You wanna hear something different, or take a break from loud guitars and screaming vocalists?… look no further. (MC)

Gash "A Day Off for the Conscience" (Golf)
Gash from the UK play power pop punk with a dash of Nofx. Its very average and I really couldn't get into it. Younger kids into the whole pop punk thing will probably dig them and maybe live the could have a better effect on me. I really got nothing from this. (TM)

Gatecrashers / Idol Punch split 7" (xMoshstachex)
What a great name for a label! Right, GATECRASHERS: prefer these tracks to their split with DOWN IN FLAMES I must say. 4 tracks of POISON IDEA meets Boston thrash. Fine stuff. IDOL PUNCH: Fuck me, what a great band!! Hyperactive melodic Japanese hardcore with imagination, melody, velocity and great musicianship all in equal measures. Should be a lot better known than they actually are, to the point where if I had the money to start a label the first thing I would do is put out a record by them. Don't miss out on this band, seriously, their stuff is hard to find but worth the effort! (These IP tracks are apparently originally from the "Hello Fuck Sorry!" 7" from 97..?!?) (JG)

G.B.H "Ha Ha" (Go Kart)
Formed in Birmingham in 1979 as Charged G.B.H, before dropping the Charged part of their name its amazing to think in the year 2002, they've just released a brand new record. Despite not being the biggest GBH fan to be honest, I still recognised the classic value of "City Baby Attacked by Rats" and do indeed own a copy of named record. So how does "Ha Ha" compare. Well its more or less the same formula really: 80's UK sound meets the sund of their American contemporaies, like say Agnostic Front. You definietly get to hear a bit of Rancid in there too – no doubt to entice the younger generation to purchase this 17 song collection. It's a solid enough release of distorted hardcore punk rock. (TM)

Godstomper / Hewhocorrupts: split 7" (Blind Date)
I've heard some good stuff by GODSTOMPER before, I'm sure of it. These tracks, however, are crap. Look, can I just make an appeal to bands, here and now: NEVER COVER "SCUM" BY NAPALM DEATH! NEVER! DO YOU HEAR ME!!?? I've never heard a good cover of it (and I've heard many, I assure you), and GS's is the worst yet (even worse than MORTICIAN's). The other tracks are essentially the first SPAZZ 7" with no guitars: very basic

powerviolence with some truly shite distorted vocals. Appreciate the anti emo stance though. Thank the dark lord for HEWHOCORRUPTS, who truly kick out the jams on this record. Low tuned and explosive bursts of punishing machine gun grindcore, with the occasional appearance of what appears to be some bizarre Korn style slap bass!! Imagine if SUFFOCATION had been a punk band. Ex-KUNG FU RICK I gather. That makes sense, as this is like KFR's early stuff. Song title of the record: "One block east, two blocks up your ass". A mixed bag then? Yes. Yes indeed. (blinddate_rec@hotmail.com) (JG)

Gravy Train: "The Menz EP" mcd (S.P.A.M)
Okay, just before i sat down to type this I heard the next release from these kids is gonna be a split release between Kill Rock Stars and Def Jam!! GRAVY TRAIN are, in their own words "The Bitches of 80's rap". Chunx, Funx, Drunx and token bloke Hunx serve up four songs of incredibly badly recorded shitty casio keyboard/drum machine rap that reminds me of a time before rappers realised that rythym and timing were important (think "Cookie Puss" era BEASTIE BOYS). The lyrics are absolute filth as well, delivered in a horrible "girly girl" voice that sounds like a 14 year old. Jesus, this is..actually really really enjoyable! Seriously, GT are so over the top and cheesy, not to mention downright funny that it's hard not to be won over by them. I dare anyone to listen to "You Made Me Gay" and not piss themselves laughing. Sure, this is hardly going to appeal to the crustier than thou brigade but if you have an even slightly open mind check this out for some no fi rap thrillz. Sing along.. "long in the neck, short in the wiener / Suckin' my muff like a vacuum cleaner"..(JG)

Guttermouth "Gusto" (Epitaph)
Guttermouth are back with their second effort for Epitaph. Its all very poppy punk with electronic influences, crammed with toilet humour and immature lyrics – check "Pee In The Shower". Yeah, how amusing eh? The title track "Gusto" is pure country and western, while throughout you get the feeling they're a mix of The Beach Boys, Bloodhound Gang and The Vandals. They're the self confessed party pop punkers and who are we to argue. In fact do we even care? Schoolboy humour aside the music ain't half bad. (TM)

Hatebreed "Perseverance" (some major label/Stillborn)
For every bit of influence the US hardcore scene both past and present has had on Hatebreed, you can be sure playing with the likes of Slayer, Machine Head and Sepultura has had just as much input into their sound. The guitars are metal-tastic, chugging and riffing relentlessly over every track, while the drums serve up some superbly pounding rhythms guaranteed to get the mosh pit hopping. Nonetheless at 17 songs, with little variation, it tends to get a little cumbersome to listen the whole way through, as it fails to match the staying power of the short sharp shock that was "Satisfaction Is The Death of Desire". (Because of this I've found that listening to a quick blast of four or five songs at a time to be far more rewarding). Hatebreed carry the gang vocal as fine and as passionate as anyone and it all just adds to the ferocity this band have in abundance. "I Will Be Heard" is the stand out track; for its rallying cry alone. Right now Hatebreed have the crossover appeal of someone like say Downset, what they do with it and what direction they'll take is certainly their own fate. The next album will be very interesting to hear but hopefully it doesn't take as long to come out as this one did. (TM)

Haymaker "s/t" CD (Deranged)
Fuck me this is just what I needed! 28 tracks of seething rage, bile, frustration and unadulterated rage from the "Hamilton Mayhem" masters here. HAYMAKER are not the fastest or heaviest band you'll ever hear (well, okay, they are heavy as fuck actually), but I'm willing to bet that they are one of the most aggressive and negative sounding bands in hardcore. So obviously, they're just up my alley then. The 7" you will have read about in these pages last time, the live show has already become legendary, the sound is THE SWARM being battered to death by POISON IDEA, and the artwork is one of the better pieces of Pushead artwork I've seen recently. This band hate everyone, including hardcore "scenesters", the man, the church (boy, do the religious types get a going over on this one),and - most importantly- you. This record is the soundtrack to my life right now, and has literally prevented me from completely flipping and beating the shit out of someone at least once. Hardcore for the fucking hardcore! (JG)

Helvis "Reverence The Sacrifice" (Loudspeaker)
Helvis (great name by the way!), feature members of bands such as (deep breath…) Iron Monkey, Hard To Swallow, Dead Inside, Consumed and Cerebral Fix (phew!). With talent like that onboard, this cd should sell by the bucket load before the record buying public even get to hear the huge Black Sabbath/ Iron Monkey riffs this recording rolls out. The pace of the album is fast and thrashy ala "Fifteen Sticks" but they slow things down a bit from time to time especially on the dirge "Snail Speech". The vocals are mad and come courtesy of UK underground scene maniac Bloody Kev - (He's a right scary looking bastard and acts the spa on the vox from time to time!) while the guitars are sludgy while still calling to mind the more rock n roll side of Entombed. So overall Helvis take some hardcore, death and black metal, some fierce 80's punk ala Black Flag and Discharge, a drop of garage punk and a smidgin of stoner rock to concoct this multi-genre crossover masterpiece. (TM)

Hot Water Music "Caution" (Epitaph)
Kicking out the jams in Gainsville, Florida since 1994,Hot Water Music are always gutsy, honest, raw and hard hitting. Combining the best elements of Fugazi and Leatherface theres no doubt this band are very special. The guitars cut through the speakers, but its the twin vocals that make this band for me, especially the "15 packs a day" tones. Something I hadn't picked up in HWM before was a Social Distortion feel, which came to the fore in the heartfelt "Alright For Now". As a follow up to "A Flight and a Crash" its exactly the right steps they could have taken. With Brian McTernan handling production, quality is assured and it all adds up to a fantastic rockin melodic hardcore album. Question is: When are they going to come to Ireland? (TM)

INCOHERENCE
a world without heroes

Incoherence "A World Without Heroes" (Blackfish)
From Iceburn to Ensign to Undying to BoySetsFire, UK characters Incoherence have the know how to mix up a bag of styles and concoct a refreshing and original sound. And to their credit, they know how to do it very well indeed. With the aforementioned influences you can see you'll get bits of straight up hardcore, metalcore, death metal, jazzcore, melodic emo punk, rock…hell you'll even hear handclaps in there. The melodic vocals have a Ray Cappo feel to them with the American type accent slightly spoiling the originality of this release – something no doubt they can easily work on and improve, while the gruff vocals add a Converge edge. I'm taking it that this is their first proper release so with that in mind theres definitely the potential for something great bubbling here. Definitely worth getting if you like your music to be interesting, refreshing and challenging. (TM)

In Decades Decline "Duneideann" (LawGiver Records)
Fuck it, I had to buy this cd on the strength of their performance in Limerick as part of their recent Irish tour with fellow Scots Divide. That quiet Thursday night, they were explosive, angry, political, heavy and tighter than the proverbial ducks arse in water despite the small crowd. Their eagerness and "just get on with the jobs" handling on the poor turnout situation deserved high admiration, so as I said previous, the purchase of their cd is a must. So how do they fare on the studio recording as opposed to the live offering? Not bad at all really – with only the force of the live delivery wavering a little as the music overloads with metal solos, a variety of vocal styles, inventive pieces, some crust punk influence & lyrics that gave me a political and social education awakening. It's heavy on the metal (no pun intended) but has more than enough savvy and intelligence to appeal to punkers and hardcore kids too. All in all – a cd worth getting (Only A Promise Distro in Belfast has some) and if you missed them live – tough shit. (TM)

Isis "SGNL>05" (Neurot)
A continuation record from the crushing "Celestial" recordings released on Neurot Recordings (which is run by members of Neurosis). And its in Neurosis' back catalogue that Isis gains inspiration to construct and demolish such wonderful songs. Theres a big chunk of Godflesh in there too, with Justin Broadrick turning in a creepy remix of "Celestial (Signal Fills The Void)" to end the cd. Isis are a buzz band right now and rightfully so. Do yourself a favour and hitch a ride on their bandwagon. The next full length "Oceanic" is imminent of Mike Patton's Ipecac label. It should be monstrous going b the song "Carry" which I heard recently. (TM)

Jilted "Follia Omicida" 7" (Angry)
Jilted are the kind of band I hate reviewing, because they're not awful, they're not great, they're not really..anything. As I listen to it now I can tell you dear reader that JILTED play relatively pleasant, slightly crusty sounding Italian hardcore with rasping vocals and a NEGATIVE APPROACH cover. Not amazingly fast, but no slouches. Not particularly original, but I can't think of exactly who they sound like. Problem is though, once the record ends, I cannot remember a single note of what I have just heard. Umm... let's just say generic hardcore from Italy then, shall we? (JG)

Kaospilot "For your Safety" 7"(Last Effort)
Grr! This says "45" and it's a 33!! Minus ten punk points straight away. Now, I'm not sure what "Kaospilot" means, but I think it might be Norwegian for "ORCHID", because these kids from the frozen north really do sound similar to them in places, vocally in particular. They're not a complete rip off however, as they tend to go more for a slower more structured take on the ORCHID/HONEYWELL style of chaotic, trouser wettin' artyfartycore. They also just know when to ROCK OUT!(tm) which is nice - witness opener "A False Hollywood Promise" for an example of them at their best in the balls out rawk stakes. I think, on the negative side, it's the more meandering and mid-paced approach they take in places throughout this 7" that make this merely a good record where it could be a great one. Still, given time I reckon great things could come from this band, because this lays some pretty solid groundwork.I bet they slay live. Wow, I didn't make any references to MAYHEM or DARKTHRONE. Ah shite, I just did (JG)

Kontrovers S/T lp (Putrid Filth Conspiracy)
Okay, what is in the water supply in Sweden? Seriously? As if recent releases by SKITSYSTEM, VICTIMS and ACURSED weren't solid enough, along come

KONTROVERS to deliver more fantastic Swedish death metal influenced hardcore. This new sound the Swedes are coming out with is so fresh in a time where everyone and their mother wants to either be HIS HERO IS GONE , AMERICAN NIGHTMARE or DRI, the Scandinavians are mixing death metal heaviness and guitar tones to the hardcore song structure and intensity to create some thing new. KONTROVERS here have the heaviness in abundance, with the kind of guitar sound that reminds me of CARNAGE but the songs are pure hardcore power with the occasional blast beat or crust influence thrown in. Male/female vocals, cool artwork, and lyrics in both Swedish and English here, and enough variety and originality to keep your attention for the length of the whole album. there's also a pretty cool instrumental track that's layered over with samples from what I think is "Evil Dead". Investigate now. (JG)

Kid Blunt "'82" (Mad Dog LaBelle)
The best melodic punk rock outfit in Ireland right now, period! Blending tight musicianship and great vocals to the skater punk sound often found in California, Kid Blunt have served up a stormer of a cd. The vocal melody and harmony here is very impressive and defies the bands youthful age. Indeed the lyrics are quite well written and intelligent too. I guess comparison wise they fall into the Epitaph/ Fat Wreck style of band, however they certainly have more in common with bands like Avail, Nofx, Bad Religion and Hot Water Music than they do to the likes of say No Use For A Name and Guttermouth. The only minor gripes I would have with "'82" would be the slight biscuit tin drum sound and the half arsed artwork and booklet. Still minor gripes as I said and I'd love to see what these lads would do if they had the backing of say Epitaph to record a full album. Very impressive live too, so do yourself a favour, check out this cd and check them out live while you're at it. (TM) Kid Blunt c/o Turlough Fortune, Cayuga Main St., Kilcolle. Co. Wicklow, Ireland. Stephenkidblunt@hotmail.com

Knut "s/t" (Hydra Head)
Switzerland's Knut are one cool band. Steeped in a Neurosis vibe and heaviness, they also display the whole Hydra Head band influence and keep in step with Isis, Botch and Keelhaul. They've got a new full length out right now called "Challenger" which I'll be checking out asap! If you're into challenging heavy music then look no further than Knut. (TM)

Lady Luck "Life In Between" (Lucky Seven Records)
Lady Luck is the brainchild of Denise Miret, wife of Agnostic Fronts Roger Miret. Here Denise handles the vocals, while Roger plays bass. Its certainly not what you would expect from Roger Miret, as on a whole it's a very laid back affair switching between upbeat emo to pop punk to indie. Its light on the punk side of things but highly enjoyable none the less. Denise's vocals are great, you're talking Blondie, Baby Gopal and The Sundays for comparisons. Top songs include the hypnotic "Faceless", "Summer Song" and "Lucky Day". A refreshing break from all things heavy and fast, I like this record big time. (TM)

Lovejunk "Vodatumour Blues" (In At The Deep End Records)
This reminds me a lot of bands from the 90's, who had a melodic punk sound musically but the vocals were knee deep in indie, bands like MegaCity4 and Senseless Things. Lovejunk have that same melodic punk sound topped off with those indie style vocals but it comes together far better than either of the two bands I previously mentioned. What you get on this five track ep are four really good originals and a lacklustre cover of Tom Petty's "Walls". I certainly hear bits of Dinosaur Jr. in there alongside some Husker Du influence. To be honest its more of as retro sound that they've got going, but if you're sick to the back teeth of the polished EpiFat stuff you'll take enjoyment from this fine ep. (TM)

Madcap "East to West" (Side One Dummy)
The second album from the LA punkers is a brilliant sing-along treat for fans of Rancid, S.L.F, the Bouncing Souls and Dropkick Murphys. But comparisons don't stop there as "Hometown" recalls the storytelling writing style of the US Bombs, "New Age" is constructed around The Jam type riffs and hell theres even some rockabilly on "Midnight Thoughts". The lyrics are pretty straight forward, opting more to rhyme the words to structure the sing along chorus with ease. A new band to me, but they sure got plenty of spins at UFC HQ since its arrival. (TM)

Madflower "Car Crash Spectacle" (Toddler Records)
Okay shite band name aside, Madflower are very impressive. They certainly have an At The Drive In influence, but you'll also find bits of Soundgarden, The Redneck Manifesto and even Radiohead. It's a mixed bag for sure and the band sure doesn't wilt when it comes to experimentation. For example the opening track poses as an emo meander, demonstrating a good control and use of quiet versus noise, while elsewhere you'll find keyboards and samplers. I certainly get the impressions the band are out to write an epic every time such is the amount of explosions and build ups the songs contain. An interesting listen and a band who could hit the big time is their progression is right. (TM)

Man In Shackles / Sewn Shut split 7" (Putrid Filth Conspiracy)
MIS here deliver some fine INFEST influenced thrash action. Every scene has a band like this, (Ireland's equivalent I guess being SCIENTIFIC BONG), it's a sound we all know and some of us love. No frills, nothing particularly outstanding about them, but when the needle hits the groove, they hit home hard and fast. SEWN SHUT win this particular tag team bout however with some nasty down tuned grindcore of the DEAD INFECTION / NASUM variety. Fast becoming a favourite around the Grimes house are these lads. You like it fast? You like it heavy? You'll like this record. (JG)

MDC "Now More Than Ever" (Rhythm Vicar)
A Millions of Dead Cops anthology spanning from 1980 to 2000. A recoord like this is always a really cool thing to get when you've either a) always had an interst in a band but never heard more than a few songs/ one album by the band or b) just recently got into / discovered the band. I certainly fall into the a) category of only hearing a handful of songs from time to time by Millions Of Dead Cops so I was pretty happy when this arrived for review. So a twenty year span requires 30 tracks and houses the classic "John Wayne Was A Nazi", "Henry Kissmyassinger", "My Dog Has No Girlfriend" and "Nazis Shouldn't Drive". MDC are one of the most outspoken and influencial punk bands ever – even though they might have been a little overshadowed by the likes of Black Flag, Minor Threat, Dead Kennedys etc., they certainly made their mark with their lyrics. This collection rams that home. (TM)

MDC "Hey Cop If I Had A Face Like Yours" (Rhythm Vicar)
This re-issue of MDC's "Hey Cop If I Had A Face Like Yours" arrived with the "Now More Than Ever" discography. I went for the anthology first and relaly neglected this record considering some fo the tracks on here make the cut on the anthology. And lets face it, bands put their best material on those compilations, so you get a nicely weeded out collection of greatest hits. Even though this actually features Matt Freeman of Rancid fame on bass I foud it atough listen after the anthology. This is for the MDC fan who has the orginal on vinyl and has worn it thin or scratched it up. (TM)

Mr. Zippy "What You Are Like...Says A Lot About The Kind of Person You Are" (Golf)
Jees, if there's one thing that really stuck out in the reviews for this issue it was how many shit band names there was this time round. I mean Mr. Zippy, Mr. Fuckin Zippy, for fucks sake… Ah well, calm down and onto the music and what you get is some melodic hardcore/ punk rock ala H2O, Down By Law etc., with plenty of Green Day pop punk. But alas the American bands I just mentioned do it so much better. The production is too over the top in whats adds up to be fairly average stuff. Theres far better punk rock acts around the UK than this. (TM)

Narcosis "Heart Slows Down" lp (Balowski)
Ngah! Just heard this today and I'm rushing to review it because I think you all should know about it! Err, I know it's really cheeky to review something you've only heard once, but on first listen NARCOSIS have totally won me over with their experimental grindcore. All I know about these guys is that this is their debut album, they're English and they feature Pete (ex UNDERCLASS/HARD TO SWALLOW) on vocals. Definitely in the more "out there" grind region rather than just pounding riffs and blastbeats, it's always good to hear a band take risks with the sound. Narcosis definitely push the boundaries of the genre in a couple of ways, primarily in terms of song structure and their unashamed use of melody in some of the guitar playing here. Songs like "X marks the Shit" and "Whore's eye" twist and turn, dragging you through the unexpected at insane velocities. Stand out track for me on first listen is the delightfully named "50% sheep, 50% leech, 100% human". If DISCORDANCE AXIS, BRUTAL TRUTH's "Need to Control" or HARD TO SWALLOW have any space in your record collection, NARCOSIS will need to be in there too. An excellent debut. (JG)

Nasum / Skitsystem: split 7" (No Tolerance records)
A "blink and you'll miss it" split release from two of Sweden's most finely honed killing machines here. I think this is actually already sold out, so you may have to trawl distro lists to find a copy, but if you can I assure you it'll be it's own reward once you hear this gem. First up two new tracks from the mighty SKITSYSTEM, which both crush in a similar way to the recent album (reviewed below), before NASUM slit your throat on the flipside with sheer velocity and venom. The NASUM tracks are actually a bit more "hardcore" sounding here than recent release. A particularly enjoyable pummelling from this two pronged Swedish attack..sell a kidney for a copy of this! (JG)

PITCH
BLACK

Pitch Black "s/t" (Revelation)
Northern Californian horror punk rockers, Pitch Black feature guitarist/vocalist Kevin Cross from the sadly now departed The Nerve Agents. Theres certainly an AFI vibe, almost instantly the cover gave me that idea – but the music is along the same lines too. Theres also a savage chunk of the LA punk sound of old in there, kind of a TSOL thing going on and theres plenty of eerie keyboard action. Its competent, if a little too samey the whole way through and it lacks the edge AFI or indeed The Nerve Agents have/had in great quantity. "Half Empty" is a pretty neat song though, with its staggered vocal effects, although the keyboards on "Resting Place" bring Scooby

Doo or The Munsters more to mind. The live shows are supposed to be an experience; a full on horror / pyrotechnic show. If you vant get enough of the Misfits / AFI dark side of punk – thses guys should satisfy your thirst. (TM)

Pitchshifter "PSI" (Sanctuary)
At a house party, a few years ago, I met Trevor who was wearing a Pitchshifter t-shirt. Every male there was wearing the similar attire. It did make me wonder about his sexuality but apparently, they were at a Pitchshifter concert where the music had subliminally hynoptised them into buying the same t-shirts. I don't know why they decided to wear them together, male bonding perhaps! After a bit of moshing, I was converted and even though my taste has changed since (I'm more into hip hop at the moment) Pitchshifter is one band that I have not lost interest in. Maybe because with each album, they push their boundaries that bit further and continue to help form an evolutionary process of rock music. Also, they are still mixing hip hop beats with punk, metal, dance and drum n'bass, almost like a heavier and harder version of Prodigy at times. There's lots of energy and you can almost feel the excitement of the band who have obviously gone along with their instincts and mixed the best parts of their last two records but brought it one step further. I really like the first song "Stop Talking So Loud", which starts out with chilled vocals over hip hop groovy beats but quickly explodes into challenging loud vocals and riffage. "Super Clean" is kinda sexy with a gothic sound to it almost sounding orchestral at times, while "Slip" had me singing along into my hairbrush, as there is great melody in the vocals. You can also do a bit of air guitar too if you fancy. I think this record will suit all kinds of taste, that's what so unique about Pitchshifter, the only fault I found is that it can be repetitious at times. Oh yeah, the cd-rom is quite entertaining also. (MC)

Regurgitate "Carnivorous Erection" (Relapse)
Not so much a review, more a "buyer beware". As well as being musically average (DEAD INFECTION, CARCASS and SPLATTEREAH all did this sound way better), RGT are responsible for some of the most misogynistic, woman hating shit lyrically that I have ever come across, and I'm absolutely ashamed that bands like this exist in the grindcore scene. This whole "pornocore" bollocks should have died with GUT. Call me PC if you like, but writing songs about stalking, raping and killing women in explicit detail is fucking atrocious at this stage, and whether RGT are "only joking" or not there's no excuse. Bear in mind this review is being written by someone who likes both ANAL CUNT and RUPTURE. Fuck RGT and Fuck Relapse records for lowering themselves to putting out this kind of cack. (JG)

Retisonic "Lean Beat" (Modern City Records)
From the ashes of Bluetip rises Retisonic, the brand new band of Jason Farrell and Joe Gorelick (of Garden Variety but who also had a short stint in Bluetip). Its new wave, its post hardcore, its rock. It uses Fugazi, Cheap Trick and Gary Numan as starter points and develops intself from there. The guiatr riffs are winding, the drumming is solid yet theres more of a focus on the vocals in that they seem to rise above the instruments – quite the opposite of what Bluetip did in fact. That's not to say fans of Bluetip won't dig this – cos they'll get into this with ease. This 6 track mini cd features the production skills of the legendary J.Robbins. Atwo piece on record, they grow to a three piece live. Modern City have a habit of releasing challenging groundbreaking refreshing bands. Add Retisonic to that list. (TM)

Runnin' Riot / Tower Blocks split 7 inch (Rejected/Punk Shit)
Fuck it, how good are the Runnin' Riot tracks on this? Especially "Divided Loyalties" which comes complete with a jazz style breakdown and spoken word dialogue in Colin's thick Northern brogue. I reckon its possibly their best song to date, and that's some achievement when you consider what they've released already. The guitar playing really stands out on both tracks and theres even a garagey rock n roll feel to both songs. Tower Blocks on the other side are a relatively new band in the German streetpunk/Oi scene. Their English is perfect possibly from listening to CockSparrer, The Business and all those other UK bands lumped into that scene. Their first contribution, "General Boredom", sounds similar to Runnin Riot in that its heavily influenced by that football terrace chant style of song writing. Their second effort is average. If this was a contest the class Runnin Riot win it hands down. (TM)

Rydell / San Geronimo / A Rocket Sent To You split (Ignition)
Three way emo rock split spanning from the UK across the Atlantic to the US. The UKs Rydell (with 3 tracks) kick things off and it comes as no surprise that they've had a split release with Hot Water Music, such is their quality. Its emocore, but in the honest emo sense as opposed to the crying into their soup type stuff. They sound quite like Hot Water Music in fact but the vocals are a lot smoother than HWM. I've found myself singing the chorus to "Nothing By Morning" constantly. Easily one of the more accomplished bands I've heard from the UK. I'm off to track down more by this band. San Geronimo (with 3 tracks) are the first of the two US bands to step to the plate. Featuring ex members of Lifetime, Jets to Brazil and Drowningman (wow!), they manage not to sound like any of those bands whilst still delivering the powerful emocore. Their song writing is solid and their experiences in the aforementioned bands shines through on their sparkling offering. A Rocket Sent To You (with 4 tracks) finish things up rather magnificently with a sound steeped in the Deep Elm crew, Garrison and Jawbox. They're emotional and melodic but with plenty of bite and crunch. The guitar work and riffs is interesting stuff and their 4 song contribution is really strong. 3 bands and 10 songs = 1 fantastic split record. (TM)

Saibhir "Truth or Dare"
Saibhir have the pleasure of being the last cd I reviewed for this issue, mainly because I only got the cd less than a week before this had to head off to the copiers. Anyway, I've given it a wee bit more than the once over and I like it. I actually like it a lot more than their live show at Noisefest. They're certainly good musicians and have obviously spent time listening to bands like Metallica, Deftones and more melodic rock stuff and the general vibe is a laid back approach to song delivery. I wish I had a bit more time to listen to this a bit more to get a more accurate review. Nine songs for 5 euros a very good deal for this. (TM) saibhir@eircom.net

Shank "Coded Messages in Slowed down Songs" LP (625)
I'm slowly but surely running out of ways to describe bands like this without repeating my vocabulary. After various problems and delays, SHANK has finally graced us with the much-rumoured full length. Is it worth the wait? Yes. Oh yes. The songwriting has been honed to a fine point, the production is raw without lacking power, and the delivery is absolutely fucking devastating. This is the sound of a band at their absolute peak, pushing forward the boundaries of the whole "power violence" tag into even more extreme levels of both quality and sheer brute force. If you read last issue you might remember me flipping out over the DESPISE YOU cd? Well SHANK are the only band to come close to my beloved DY. They do sound vaguely similar, true, but aside from that it's a knack for total power and a level of overwhelming aggression that just grabs you and pulls you in that both bands share. Wait a minute.. SHANK is from Glasgow.. DY had a song called "Glasgow Relocation".. Maybe there's something going on here we don't know about! Ha! Anyway. One of my albums of the year so far. Please, I urge you, check this band out if you like extreme music of any variety. Oh, and did I mention the HERESY cover? (JG)

A FAT WRECK CHORDS PRODUCTION
SICK OF IT ALL
LIVE IN A DIVE
LIVE PUNK

Sick Of It All "Live In A Dive" (Fat Wreck)
Easily one of my favourite bands of all time, this release has been on the cards for a long time, since in the live setting no-one matches the intensity and power of these New York Hardcore legends. It's the third offering in the "Live In A Dive" series brought to us by Fat Wreck, and easily the best. So you get to hear the early songs that gave Sick Of It All their name like "Rat Pack", "My Life" and "Injustice System" right the way up to "Blown Away", "Disco Sucks Fuck Everything" and "America" from the most recent "Yours Truly" opus. It all ends with the truly amazing "Step Down". Between song banter mainly conisists of a few "thanks" and a call from Lou for people to look out for each other. Recorded at the world famous Bottom of the Hill club in San Francisco, if you cant get to a SOIA show every week…what the fuck…now you can bring it into your own home! A roughly 20 minute cd-rom live clips and interview round off a fantastic cd. (TM)

Skitsystem "Enkel Resa Till Rannstenen" (Havoc)
A new album from the almighty SKITSYSTEM? Oh yes. And you know it's a ripper. Take equal parts DISCHARGE, MOB 47 and CARNAGE, mix them up, and lo and behold, you have the unparalleled boot to the stomach assault that is SKITSYSTEM. They're not doing anything new, sure, but they've taken an existing style, refined and tweaked and produced a sound that is their own on this record. The raw Swedish Death Metal meets D-Beat (I've already seen them referred to as B-Beat owing to the gut churning down tuned guitar sound) attack here is a joy to my ears, and for my money Skit are the ONLY band how can combine thrashing punk and death metal heaviness without it sounding like..erm.. second rate straight up death metal like so many other bands (hello CATHARSIS,INSIDE CONFLICT, the entire BLACKFISH records catalog). I don't know how they do it, but my sweet Satan am I happy they do. Essential listening. (JG)

Snapcase "End Transmission" (Victory)
I've always been a huge fan of Snapcase, down to the point where I have everything they have released on cd, so a new Snapcase record is always treated with an air of joy, expectancy and anticipation. As each record arrives, they always seem to take their dynamic start stop hardcore with screaming vocals formula up a notch or two which is something that I constantly admire them for. Here, like previous efforts, that formula is once again brought up the few notches, to deliver something new without losing any of the typical sound. Opener "Coagulate" which sets the tone, has a frantic, fantastic riff offset by Daryl's trademark screaming vocals. In short it fuckin' rocks. You know its Snapcase the minute you hear it. To stem the tide of explosive music, Snapcase have added some interesting interludes, something Breach used successfully on their last record. Recorded by the great Brian McTernan at the legendary Salad Days studio the whole album is a cerebral conceptual vision of future society and earth This is groundbreaking music at its very best. (TM)

Society of Friends: "Growing Up Moving Away" LP 625

Wherein Texas throws up the most underrated band in the US hard-core scene to provide us with a unique, classy and breathtaking debut long player. SOCIETY OF FRIENDS has the increasingly rare traits of personality and originality in their music. Sure there are reference points; early CORROSION OF CONFORMITY and MAN IS THE BASTARD both spring to mind, the former for the metallic speed picking during the fast parts and the latter for the heavier lurching moments and general sense of imagination. But these are just momentary similarities, SOF are very much their own band, and an incredible band at that. Great lyrics deal with frustration and anger without being either macho or wanky, great music that mixes crushing speed and sludgier moments with some surprisingly tuneful guitar work, and enough energy to out run Concorde. "Pot Luck Massacre" is the song I keep coming back to here but they're all winners. If you like fast aggressive hard-core but feel like a lot of bands are too samey, you will absolutely fall in love with this record in much the same way I have. Not to be overlooked. (JG)

Speedwell "My Life Is A Series of Vacations" (Ignition)

Speedwell play the kind of music that will appeal to fans of The Get Up Kids, The Promise Ring, Jimmy Eat World, and Weezer. Its melodic alternative pop rock while at the same time its emo in the Deep Elm Records vein in so far as they've even had a song on the Emo Diaries compilation series. "My Life Is A Series of Vacations" is a brilliantly solid 4 song ep, the highlights being the really strong vocal delivery, the overall variety and the sometimes used electronic action. To round things off its all packaged using some exceedingly cool grease proof paper sheet over the booklet. I may not have used many words to describe this but trust me, it is a great record. (TM)

Stapleton "On the Enjoyment of Unpleasant Places" (Subjugation)

Fans of Jawbox, Fugazi, Jets to Brazil and Burning Airlines sit up and take note ; Scottish rockers Stapleton have served up a brilliant emo-driven record here. Armed with little more than superb guitars and some indie moments the set out and create top notch emotive textural landscapes with ease. Eerily some of their moments remind me of the now defunct Dublin band Rollerskate Skinny, which anyone familiar with that bad will know never had the Dischord or Deep Elm vibe that Stapleton give off in abundance. Oddly enough the last Subjugation record I bought was the hotly tipped and much talked about Spy Vs Spy who sadly went onto to call it a day soon afterwards, now I hear the label itself has closed its doors for the last time. Not sure where that leaves Stapleton but I'm sure its only a matter of time before these boys get picked up by a bigger label and become household names. Whether or not they're maed after legendary Irish striker Frank Stapleton is another matter. (TM) www.go-stapleton.com

Strung Out "An American Paradox" (Fat Wreck)

I've never been much of a Strung Out fan to be frank but this caught my ear a bit when listening to it for review. Fusing punk, metal and prog rock gives Strung Out a fairly original sound but overall it lacks fluidity and is a bit jumpy around the edges. On the plus side though its technical and aggressive yet melodic and emotional and extremely creative. Song six, "The Kids", is pure Nofx. This is an okay record. (TM)

Superjoint Ritual "Use Once and Destroy" (Sanctuary)

Superjoint Ritual is another one of Phil Anselmos' side projects. This one takes the stoner-ish feel of Down, mixes it with that black metal project he does (its name I cant recall) and takes a huge chunk of Pantera to create an interesting and obviously heavy sound. Of all the sixteen songs on show "It Takes No Guts" gets the nod, even though it reeks of sheer Pantera. Sadly I didn't get a lyrics sheet so I haven't a fuckin' clue what Anselmo is on about as he growls and grunts his way through a fine record. (TM)

Sworn In "s/t" (Reflections/Bridge Nine)

Sworn In write the soundtrack to death, pain, suicide and love. Its depressing The Smiths/ The Cure/ Joy Division inspired lyrics sung to Boston hardcore music such as Right Brigade and American Nightmare with a touch of early Sick Of It All thrown in for good measure. Its delivered with a fierce urgency, short but fuckin sweet and full of dance parts to keep the mosh pit kids on their toes. The fact that's its on Bridge Nine and Reflections speaks volumes for its quality. The artwork by singer Delaney Jae is awesome, and is created of b/w polaroid pics covered with blood red fingerprints that even spill onto a flashy looking clear edged cd. Climb aboard the new wave of hardcore. (TM)

The Bardo "Question, Persuade, Refer" (Riverman Records)

Again another new name to me, The Bardo play dark moody rock with an electronica edge. It's a big American sound with forced vocals, two original songs and a cover of the Iggy Pop penned "Search & Destroy". Not a lot to go on in the three songs really. (TM)

The Black Hand: "Warmonger" LP (Scorched Earth Policy)

Wow. VOIVOD are one of my favourite bands, and as a wee thrash kid back in the late 80's their album sleeves captured my eleven year old imagination like no other. So when I first saw the familiar and (as always) incredible artwork of VOIVOD drummer Away gracing the sleeve of this record, my heart melted and I thought, "This will rock". Alas, awesome as the cover is, this record is a huge disappointment. The promise and heaviness of the 10" / demo these guys put out has evaporated here. Gone is the dirty Swedish metal influence, and instead we're left with a watered down version of BORN DEAD ICONS. I guess if you like BDI you'll like this, however I unfortunately am not a huge fan of them so this leaves me cold. The BLACK HAND here sound tired and old to these ears with their mid tempo to moderately fast AMEBIX influenced sound being such a step back from that earlier recording. Hmm. I feel bad ragging on them after hearing about their total bad luck touring Europe recently, but I'm sorry, this is a sub-par release to me considering the standard they've set themselves prior to this. (JG)

The D4 "6Twenty" (Infectious)

The D4 RAWK!!!! They fuckin rawk 12 times on this their hard, fast and furious garage punk rock n roll masterpiece. They're a buzz band right now and rightly so. Hailing from Auckland, New Zealand, they actually borrow more from their Australian neighbours in the form of bands like AC/DC and Radio Birdman. The guitars are 90 and theres a reek of sleaze. Fuck, they've even got a song called "Rocknroll Motherfucker" ! What more could you possibly want. Believe the hype just this once. (TM)

The Dagda "Threefold" (Control / Enslaved)

Pick this up. The artwork begs you to, its superbly professional, with graphics depicting the songs lyrical theme and explanations of each songs subject matter. Music wise its equally brilliant. Its Neurosis with pace with His Hero Is Gone and Tragedy fucked into the mix with reckless abandon. The screaming anguished vocals are very impressive, at times it sounds like theres at least 2 maybe 3 vocal lines. I really liked the opening 2 minutes of the cd, it oozes of Neurosis landscape/image setting samples before the cutting guitars and pounding drums of "Jahbulon" smack you about the head. Full of thick heavy riffs The Dagda have delivered possibly the best Irish DIY record ever. Again, the layout is easily the best I've ever encountered from any band in Ireland. This my friend…rules. (TM)

The Denizens of Ilk "Follow The Red Light"

This mob rocks. I mean rawks! The 5 minutes plus of opener , "TV Song" recalled many a drunken night in the "alternative" clubs in Limerick back in the 90's when bands like Dinosaur Jr, Nirvana and Sonic Youth were constantly on the decks. However, its the least rocking song, the brooding closer "Hope Is An Anchor" which emerges as a staggering song, if just for the creepy feel it gives off – very atmospheric and image creating. There's plenty of nods towards the more modern rock bands too, ala the Foo Fighters and the constant Queens of the Stoneage feel throughout. A very impressive ep by the Irish three piece based in Dublin. Check it out. (TM) www.denizensofilk.com denizensofilk@hotmail.com

The Dillinger Escape Plan with Mike Patton "Irony Is A Dead Scene" (Eiptaph)

One word : Incredible! Dillinger are as always, tight,technical and manic as fuck while Pattons at his spastic best, showboating his amazing range of vocals styles and abilities. Aside from the 3 other tracks, they finish off with a cover of Aphex Twins fucked up "Come To Daddy", a song I view even more spine tingling since its eeire use in the film 8mm which starred Nicholas Cage as a private detective trying to hunt down the origins of a snuff movie. The fact that Epitaph seems to be strange home for both is forged stronger if a recent DEP interview is to believed where they stated that Brett Gurewitz let on he didn't evn know who Patton was! Bizarre. As a bonus – as if you deserved one – you get some cd-rom footage of Patton and DEP during the recording sessions. Staggering. I need to catch my breath. An ESSENTIAL purchase! (TM)

The Distillers "Sing Sing Death House" (Hellcat)

The Distillers are lead by none other than Tim from Rancid's Australian born wife Brody. For the most part her vocals sound like Courtney Love, with the similarity being almost uncanny. She also sounds like Wendy O Williams, Patti Smith and yer wan from the Lunachicks. I'm sure shes taken some vocal advice and training from her husband. The music is rusty and raw, with rumbling basslines, touches of Rancid and an overall snarl expected from punk rock bands. Theres an air of no shit given, no shit taken from this band. I like this. (TM)

The Firemark "The Way they Run" 7" (Bridge)

Yeah. Well, emm..it's this emo thing you see. Much as I like some of the early bands from this scene, this new fangled late 90's/early 21st century version is..well..it's just kinda shit really. I mean, no, okay I enjoy lots of more melodic music than you might expect from the kind of stuff I cover in this zine, (I'm actually a huge Lauryn Hill fan believe it or not), but once you've heard one band rip off TEXAS IS THE REASON you've heard them all. This isn't the worst record I've ever heard, but it does nowt for me. If you like TITR or HOT WATER MUSIC's later shittier stuff, you'll love it though, and I'm sure the kids will all be raving about the FIREMARK soon. Nice background music to typing though, or maybe for sighing over pictures of you ex boy/girlfriend to, I'll give it that much. 4 songs. Mbleh. I'd rather just watch "Dawson's Creek" myself. (JG)

THE KILLEREST EXPRESSION

The Killerest Expression "Four Days That Shook The World" (In At The Deep End Records)

The artwork and band name might thrown into thinking they're an emo band but "Memory Loss" opens the album like a clear pop punk version of Leatherface with certain similarities to Millencolin too. Despite forming in 1994, TKE, due to university and such really only started moving properly in 1999. The vocal harmonies and melodies are superb, with their English accents to the fore. The music is tight and very well played walking the line between the aforementioned bands but also Consumed and a polished version of Snuff. The bonus songs, tracks 7 and 8 are less rounded and seem like demo versions or older recordings and pale in comparison to the newer stuff. Incidentally this was recorded by ex Pitchshifter man Johnny A Carter and ex Bivouac man Paul A Yeadon. I like this one. (TM)

The Mighty Mighty Bosstones "A Jackknife to a Swan" (Side One Dummy)

The ultimate 8 piece party band returns, kicking things off with the up-tempo trio of title track "A Jackknife to a Swan", "Mr. Moran" and "You Gotta Go", all shining of that classic Bosstones jump up and down all action and all go style. They're 3 really great songs which will surely make the cut on the greatest hits record. But fear not you two tone and reggae Bosstones fans, as theres a few moments of that good stuff rolled out on "Everybody's Better" and "Chasing the Sun Away". This, their 7th studio album has come up smelling of roses and reeks of the quality you'd expect from the Bosstones. The emotional "I Want My City Back" pines the loss of the world famous Rat Club where the Bosstones took their first steps in the live music world. A brilliant album. (TM)

The Rocking Horse Winner "Hoirzon" (Equal Vision)

Its scary to think this is on the same label as Converge considering its totally a the other end of the spectrum to those guys. One things for sure they'll be no fear a split record between the two anyway. The Rocking Horse Winner are indie pop rock with female vocals and they're not even emo. They're more like the Go Betweens or a lighter version of Belly, while sometimes they resemble Lady Luck. To their credit however, the songs are beautifully constructed and arranged, but still I'm not too much up on this kind of stuff to be able to write a fair review. At first listen I thought they sounded like a band that plays at free outdoor music festivals open to the general public. Sorry! (TM)

The Vandals "Internet Dating Super Studs" (Kung Fu)

Typical standard Vandals record complete with South Park esque cd cover. Some view them as geeks but they're the best at what they do which is mixing humour, most of it being of the toilet variety, and punk rock. Song titles "Dispropotioned Head", "Soccer Mom", "We'll All Get Laid" and "When I Say You, I Mean Me" serve only to ram the humour point home although the later song blends a metal riff with Weezers sensiblilty for melody to great effect. This album was a late arrival so I've not had to much time to compare it to previous effort "Look What I Almost Stepped In" but I'll suffice to say that it will certainly keep the regular Vandals fan happy. Its their first full release on Kung Fu having left Nitro Records. (TM)

Thirty Two Frames "s/t" (Revelation Records)

Kicking, yelling and screaming their way out of Louisville Kentucky comes Revelation Records latest signing Thirty Two Frames. With a history steeped in bands such as Elliott, By The Grace Of God and Automatic to name but a few, theres a superb delivery of balls out, head down, thrashy punk infused rock on this six track Ep. (You get two hidden extra at the end too!) The songs are intense, fast and to the point, none stray over the three minute mark and theres very little instrumental fill which suits me down to the ground. The guitar work is surprising intricate despite the reckless abandon the band play the songs with. If bands like Avail, Dillinger Four and Samiam tickle your fancy you'd be best advise to lay your grubby little hands on this belter. This band will kick some serious arse live no doubt. (TM)

Thrice "The Illusion of Safety" (Golf)

Thrice could possibly have a monopoly on being the first band to mix melodic punk with thrash metal, hardcore, rock and emo. And surprisingly, despite those influences, theres a smooth flow to the record, dipping from Glasseater style emo-punk to Dead Blue Sky riff laden metalcore in seconds and right back again. Released on Sub City in the US and recorded by Brian McTernan at the legendary Salad Days studio, Thrice are a superbly original, diverse and innovative band. I think you'll hear a lot more from this 4 piece soon. (TM) As a side note this record benefits the A Place Called Home non profit youth centre in South Central LA, which gives kids access to making music and recording.

Throat "Knievil Is Evil" (Riverman)

Throat sure now how to mix the styles, gathering together a collection of tunes, riffs and vocal styles reminiscent of Hundred Reasons, Helmet, Orange 9mm, 12 Rods and Janes Addiction. And sure why stop there…as "Cleaver" gets close to "Troublegum" era Therapy? and "Circus Trick" is Rival Schools gone Norn Iron. Guest appearances come in the from of Andy Cairns on "Gleason" and Neil Fallon of Clutch fame on the cover of The Osmonds "Crazy Horses". Throat are a solid unit, utilising tight start stop dynamics and inventive guitar work to good effect. Thers two great lines in the lyrics, namely "Tell me what is wrong with the breakdance" and "Get the fuck away from me you clown". Nice. (TM)

Throat "Sonny's Hired Killer" (Riverman Records)

Re-release of a cut from "Knievel is evil" record. Think Rival Schools, think Hundred Reasons., think mainstream emo. "Sonny's Hired Killer" is by no means the strongest track from the long player but its an okay song all the same. It comes backed with "Spiderman", the theme tune, which I found boring and a BBC Northern Ireland session version of one of their best tracks – "Cleaver". Its interesting to hear how the band live up in the live setting. This single is by no means essential – I'd recommend you pay the extra bit and buy "Knievel is evil" record instead. (TM)

Time In Malta / Breathe In split (Reflections)

Two Californian bands from two different spectrums of punk rock team up for a essential release. Time In Malta kick things off and crikey have they matured from their "Construct and Demolish" opus on Escape Artist. Armed with a better production and more inventive playing, their screamo (picture Lou Koeller singing for Quicksand or Helmet) action is all go. Its intricate and technical, yet the lads know when to let loose and just rock out in a manner of pure noisy chaotic shit. They've even got room for some Samiam mode melodic rock. Their last contribution "Pick Moon" features a unique song writing approach as it uses lines from a Nick Drake song as verse one, lines written about Nick Drake as verse 2 and the 3rd and closing verse, are lines written by Time In Malta themselves. Time to check out the recent long player of Equal Vision methinks. Breathe In, on the other hand play a sometimes sloppy, always youthcrew, always thrashcore brand of hardcore. Its original in its approach and delivery, with the vocals being nasty and growly with a metal tinge. They're definitely the
least polished band on Bridge 9 Records. They too are well worth checking out. Overall a superb split release of contrasting style to keep all sorts happy. (TM)

Urotsukidoji / Winter In June split (Ignition)

Urotsukidoji…the name that's on everyones lips…or then again maybe not. I mean how do you pronounce that after a few pints? Anyway they beat the living daylights out of their instruments bringing on a Converge style battering. Its crushing and intense, like a wall of power and the vocals are incredibly harsh. Winter In June on the other hand play classic sounding hardcore sort of like Bane. They're tight and rhythmic and know when exactly when to write the breakdowns into the songs. They open with a cool "Predator" sample. Two very different sounding bands from South East England waving the flag of hardcore. Great contrast of styles. (TM)

Ursa "Copper Light" (Schism)

A new band to me – Ursa remind me of a lot of bands like : Oxes, Shellac, The Nation Blue, At the Drive In, Fugazi and Bluetip. The vocals are barked and the time chanes onn this three track single are wicked. The last track reminds me of something The Redneck Manifesto would come up with. Stranger than not knowing the band when this arrived, I haven't heard a peep about them since. Well worth a listen though whther they're still going or not. (TM) www.ursaband.co.uk.

Voodoo Glow Skulls "Steady As She Goes" (Victory)

Have the Voodoo Glow Skulls ever changed their sound? Nope. I saw these guys in Philadelphia about 5 years ago and they were brilliant live - full of energy, the crowd was hopping and the music sounded great. However on record they never seem to catch me by the balls and say "Listen up sucker, we've got a belter of a record here for you to listen to and enjoy!". They never seem to re-open the memory of their live show. I mean that's not to say their records are poor, cos they're not - far from poor infact, but they'll always remain a passing interest for me…one of those bands whose record gets taken out every year or so. But hey, this, their first for Victory Records delivers exactly what I loved about their live show. Its full to the brim of rapid fire vocals, fast heavy songs with more horns that the devil himself and a fair dosage of punk rock too. Its great to see a band that formed in 1988 still push themselves when it comes to recording new records. The song "One For The Road" particularly stood out. (TM)

V/A Punk Shit – Vol. 1 (Punk Shit Records)

Volume 1 of Punk Shit from exiled Irish lad Rich Lard sees Rich bring together a massive 40 punk band compilation. The style is varied across all aspects of punk –from the 80's tinged attack of Dogshit Sandwich, the trad punk of Blood or Whiskey, the hardcore punk of Intention and the melodic punk rock of Nerdlinger and Lawndog. The artwork comes from the original brush strokes of Boz. This is a really solid compilation and sells quite cheaply. Do yourself a favour and check it out asap. (TM)

V/A "Beer and Bile…A Worldwide Streepunk Compilation" (Snapshot)

Just like it says in the title A Worldwide Streetpunk Compilation. Compiled by Jay Snapshot, who also fronts the magnificent Aussie scumfuck rock n roll band The Blurters . And its in The Blurters that I find my favourite tracks on this record. I just can't get enough of those Sydney fucks and they offer wo great songs in the form of "Sleepin' In The Shithouse" and "Beer and Bile". Aside from those boys, The Accidents, the bruising AVO (who alongside their own track also cover "Now or Never" by The Freeze), Voice Of A Generation, Very Metal and Adolf and The Piss Artists shine as the strongest contributions on board this 40 track cd. If streetpunks your number one thing you need to hear this. (TM) *Punk Shit Records carries this release and its rather cheap too. See Contact Addresses.

V/A "Atticus – Dragging The Lake" (Side One Dummy)

Emo pop punk… a lot of the stuff on here could make up the soundtrack of frat boys, swooning teenage girls and t.v. shows like Dawsons Creek and whatever programs MTV shows these days. Box Car Racer , who feature some Blink 182 boys fulfil their talk of Fugazi inspired rhythms with their "Tiny Voices" track although the vocals sound the exact same as Blink 182, sadly. Glassjaw, Jimmy Eat World, Blink 182 are the more well known names on offer. Most of the time I can't distinguish one band from the others except the obvious exceptions of Alkaline Trio (unreleased track), Rival Schools (unreleased track), Avoid One Thing, American Nightmare and The Mighty Mighty Bosstones (unreleased track). So some great tracks, some duds, atypical compilation really. (TM)

V/A "We're the Blood 2" (Snapshot)

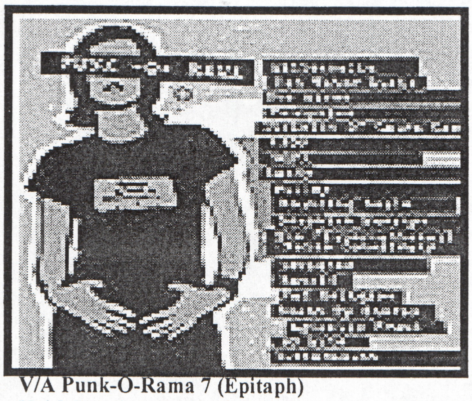
I really liked the first instalment of this compilation which I bought in Australia and listened to extensively while backpacking. As with Vol.1, my favourite band from Vol.2, are the balls out scumfuck punk rock n'roll of The Blurters., who I was lucky to catch live on three ocassions in Sydney. Charter 77, Sister Mary Rotten Crotch, Changeover and Riot 99 make up the 5 bands and 26 tracks on show. Streetpunk fans should snap this up. The Blurters tracks alone would make this a bargain. (TM)

V/A "Warped Tour 2002 Compilation" (Side One Dummy)

The annual cd to accompany the annual touring circus which is the Warped Tour. Punk purists think it smells of big business dollar signs and MTV bands, and sure maybe it does but I sure had fun at the New York date of last years event, so what the fuck. Anyway this cd has 50 different bands over 2 cds and its fairly entertaining and diverse. Disc 1 offers good songs from Nofx, The Mighty Mighty Bosstones, Swingin' Utters, The Casualties, The Lawrence Arms, Avoid One Thing, Glassjaw, Reach The Sky, Sloppy Meateaters and From Autumn To Ashes. Disc 2 has Alkaline Trio, Flogging Molly, Thursday, Kill Your Idols, Breathe In, The Damned, Lagwagon, Murphys Law, Throwdown, Dag Nasty, Avenged Sevenfold for entertainment alongside a few bands I wouldn't piss on if they were on fire. As with all compilations there's stuff you'll dig and there's stuff you'll press the skip to the next track button after about a minute. (TM)

V/A Punch Drunk 3 (TKO)

Another good instalment of TKO Records streetpunk compilation. If you're familiar with the label and are a fan of the stuff they releasee you'll no doubt have recordings by plenty of the band on this. The added bonus you get are some previously unreleased and previously unreleased on vinyl only tracks. Band wise you get the usual suspects of The Generators, US Bombs, The Forgotten, Thug Murder, Sixer, Niblick Henbane, Those Unknown, Workin Stiffs, and Terminus City and plenty more besides. Interestingly theres a track by Irish band The Bloody Mutant on this, that being their "Sup On" number one hit. The picture of them on the inlay is hilarious. It shows the band, all with pints of Guinness so high up to their faces, that you couldn't identify them. The inlay card besides holding information on all the bands featured, carries lots of information on TKO releases and prices etc., which is a great idea I think. (TM)



V/A Punk-O-Rama 7 (Epitaph)

Huh? Number 7 already? Epitaph keep whizzing these fuckers with the speed of a frog on a Honda. A what on a Honda? Yeah sure it makes no sense but an old school friend of mine once drew a picture of our science teacher on his science copy and wrote "A frog on a Honda" underneath. I always maintained I would use that line someday and hey presto…there you go Mike! So back to the review. Well okay, first off its Epitaph, You know all the bands already, or you know the ones who are worth knowing at least. So you get songs from a plethora of acts including Hot Water Music, Pennywise, Nofx, Rancid, Agnostic Front, Bad Religion and Dropkick Murphys. And then you get the rubbish in the shape of Pulley, Beatsteaks, Deviates and Heideroosjes. It's a take it or leave it cd I feel and one that will appeal to the cash strapped or the kids getting into this kind of music. I already have the full length records and more by the bands I like. (TM)

V/A "And the Nightmare Begins…A Worldwide Hardcore Compilation" (European Nightmare)

Just like it says in the title…a worldwide hardcore compilato bringing together bands from fields a far as Asia and South American and elsewhere. And while the sound quality dips a few times, no doubt down to the fact that some of these songs are from demos, the overall quality of this record is good. Most f the band on show go for the Madball/Sick Of It All or metalcore approach. For me The Swellbellys, Marshcrannies and Tears From The Sky rocked the hardest. If hardcores your thing, then this is for you. (TM) Available for 6 euro / 5 sterling post paid from Jason Matthews, 19 St Olivers Pk., Castlebellingham, Dundalk, Ireland. Email : jasonm180@hotmail.com

V/A Household Name Records Sampler (Household Name Records)

14 track cd sampler with Capdown being the most known band on here. There sure is a lot of ska which started to annoy me after a while, but tracks by Leeds based Fig 4.0, Red Lights Flash from Austria and Australia's Thinktank (incidentally I met Lil and Kafren who run Household Name Records at a Thinktank gig in Sydney last year) stood out for their quality. Another band who stood out were, The Take, who were a new band to me but they sound pretty exciting none the less. (TM)

V/A "How We Rock" (Burning Heart)

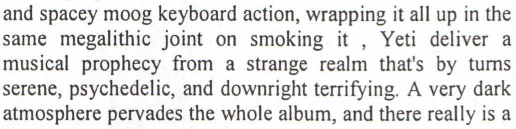
Compiled by Peter Ahlquist from The Hives (he also owns BH Records), "How We Rock" concentrates on greasy dirty skuzzed up rock n roll and its various branches and styles. Can I tell you who features? Turbonegro, Zeke, The Hives, New Bomb Turks, Dwarves, The Peepshows (who's record will have to come back out as I seem to have misjudged them), The Donnas, The Hellacopters, The International Noise Conspiracy, Puffball, Supersuckers, Electric Frankenstein, Sahara Hotnights, Rocket From The Crypt, Gluecifer, Randy, Gotohells and Danko Jones.One thing I will say is that a lot of bands on this owe Motorhead a hell of a lot of gratitude.The artwork and booklet layout rounds off a cool release. (TM)

Yeast "Expander" (Golf)

"Venezuela" kicks things off on Yeasts John Hannon produced "Expander". The track is full of Redneck Manifesto / Slint isms and only serves to temporarily blind the listener from the assault that's to follow. A mixed bag, theres full on punk workouts, theres emocore ala Sensefield / Samiam / Texas Is The Reason, theres touches of As Friends Rust rocking hardcore and theres Shellac style thobbing basslines and sparse crashing guitars (check "Mechanico"). However "Fraud" completely loses the plot…combining a black metal approach but played by Helmet or Faith No More. While this is definitely a diverse and entertaining album, the only downfall I can spot is that the songs are possibly a tad too long. (TM)

Yeti Lp (Life is Abuse)

What in fat christ is this? After label mates TARANTULA HAWK wowed the underground with their debut last year, Life Is Abuse have found yet another equally bizarre band of misfits to expand the horizons of what can and can't be called "punk". A four song, 40 minute instrumental album eh? I can see the great unwashed masses puking all over their Amebix t-shirts in complete horror within seconds of hearing this record, but for the more open minded it's a fantastic piece of work. Taking on board snail's pace doom metal, prog rock workouts, horror film soundtrack music and spacey moog keyboard action, wrapping it all up in the same megalithic joint on smoking it , Yeti deliver a musical prophecy from a strange realm that's by turns serene, psychedelic, and downright terrifying. A very dark atmosphere pervades the whole album, and there really is a very cinematic quality to this music; I can definitely imagine this being used as a soundtrack to some lost Dario Argento film...actually, tell you what, this is the aural equivalent of "The Wicker Man". There's not really any comparison musically, but if you enjoyed either of the two FANTOMAS records, I think this might appeal to you, because these guys are coming from a headspace akin to Patton and co. Recommended, and kudos to Life Is Abuse for continuously taking risks with bands like this. (JG)



USEFUL CONTACT ADDRESSES

Devestation Records, PO Box 747,Fortitude Valley QLD 4006, Australia)
Ratbone records, BP 11,33023 Bordeaux Cedex, France)
Bridge Records, Box 1903, 58118 Linkoping, Sweden)
Moshtache records, 652 Evelyn Ave, East Meadow,NY 11554,USA)
Angry Records, C.P. 280, 15100 Alessandria, Italy)
Last Effort Recordings,Storen Kirkestraede 11,5610 Assens,Denmark)
Pigdog, Po Box 43, Hull, HU1 1AA, UK.
Burning Heart Box 441 701 48 Orebro Sweden www.burningheart.com
6 Weeks, 225 Lincoln Avenue, Cotati, CA 94931,USA.
Subjugation, Po Box 191, Darlington, DL3 8YN, UK.
Kung Fu, Po Box 38009, Hollywood, CA 90038,USA. www.kungfurecords.com
Revelation Records, Po Box 5232 Huntington Beach, CA 92615-5232, USA. www.revelationrecords.com
Diehard Music A/S Vindegarde 101 5000 Odense Denmark. www.hardboiled-music.com
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Reflections Records, Spoorwegstraat 117, 6828 ap Arnhem, The Netherlands. www.reflectionsrecords.com
Fat Wreck Chords, Po Box 193690, San Francisco, CA 94119,USA. www.fatwreck.com
Bombed Out, Po Box 17, Leeds LS8 1UP, UK. www.bombedout.co.uk
Firefly , Po Box 30179, London E17 5FE, UK. www.fireflyrecordings.com
Hellcat, Po Box 10574, 1001 En Amsterdam, The Netherlands. www.hell-cat.com
Epitaph, Po Box 10574, 1001 En Amsterdam, The Netherlands. www.epitaph.com
Side One Dummy, Po Box 2350, Los Angeles, CA 90078,USA. www.sideonedummy.com
TKO, 4104 24th St. # 103, San Francisco, CA 94114,USA.
Neurot Recordings Po Box 410209, San Francisco, CA 94141, USA. www.neeurotrecordings.com
Stillborn Po Box 3019, New Haven, CT 06515,USA.
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Snapshot Records, Po Box 175, Georges Hall, 2198 NSW, Australia. snapshotrecords@hotmail.com
Ignition Records, 1 Chandos Rd., Tunbrige Wells, Kent,TN1 2NY,UK. www.ignitiononline.co.uk
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Modern City Records, Boite Postale 6035, 69411 Lyon, Cedex 06, France. www.moderncityrecords.com
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American Nightmare

INTERVIEW WITH TIM BY CONOR

Conor: Hey Tim, so can you do the usual stuff of just introducing the band, history etc? It'd be cool to start the interview with a less predictable question but a few people here may not have heard you guys so it's a necessary evil.
Tim: Hey my name is Tim...I play guitar in American Nightmare. We have been a band for like two and a half years now and we are from Boston.

Conor: What's the name American Nightmare about? Is it meant to mean anything or did it just sound cool?
Tim: Ahh we took it from the Misfits song...and no its not very cool. [Minus scene-points for me - I hate the Misfits!, Conor]

Conor: Boston and Massachusetts has produced just way too many great hardcore bands - it's not really fair is it? What do you think it is about Boston that it has managed to maintain such a cool scene and keep producing great bands?
Tim: I don't know...I always get asked this question. The simple explanation is yes there's something in the water...I don't know so many kids here all do bands, and even though there are so many different styles most all of the kids help each other out....its real cool that way. Blah.

Conor: So were you guys influenced by a lot of the earlier bands from Boston like DYS and SSD?
Tim: Personally I would say more a long the lines of Slapshot, but yes of course.

Conor: Right the way through from the early Boston SxE stuff to the mid nineties stuff like In My Eyes and Ten Yard Fight up until the bands still around now like Converge, Bane and a lot of the Bridge Nine stuff, has the scene experienced a lot of change?
Tim: Yes..and honestly i would say for the better. Before Boston was such a sided and divided scene. Asides from seeing a million new kids come and go each year, its just great. But Boston has always been a college town...it just seems that each year the scene or click of kids turn over quickly.

Conor: It sounds like you tour of Europe last year went really well. The shows sounded amazing - are you looking forward to the UK shows soon?
Tim: Yes...that last tour went amazing. I am actually typing this about two hours before we leave to go to the airport. But we are really psyched to get over there and play in the UK again.

Conor: You'll be playing with Sworn In again - I gather you really liked them a lot? They ripped some lines off The Smiths from "Bigmouth Strikes Again", I thought that was cool. Do you like Morrissey/ Smiths? If so what's your favourite album and do you prefer the Smiths or Morrissey solo? I personally am listening to the solo stuff more.....
Tim: I think I might actually go out and say Moz solo as a preference. Sworn In are good buddies of ours..we love those dudes. We just actually played with Sworn In on Sunday, but they wont be doing any UK dates with us...they are over here on tour right now in the US. Bum out for us.

Conor: I saw one of you wearing a Stone Roses shirt (I think they suck but hey) - are you into a lot of music outside of typical hardcore? I think it's cool to hear what people listen to when they're not rockin to hardcore.
Tim: Yea we are all into a ton of different stuff. Actually we really don't rock hardcore all that much as far as new bands I guess. We know what we like, and sorta stick with that. There are a few great new bands out today, but I will say there is a ton of shit as well.

Conor: Is there still a big straight-edge scene in Boston? Is there much politics and activism in the Boston scene these days?
Tim: Yes the SXE scene is still doing well, but nothing like it was a few years ago. Boston has never been really known for its politics in its hardcore, and thats the way I think it should stay. I love bands like Propagandhi, but we just choose not to use the stage as a platform to rant about our ideas.

Conor: A lot of the lyrics of your releases seem to centred around personal stuff - is that just the stuff you guys feel more comfortable with?
Tim: Yes, that's Wes's dept. But yea that's where I would rather be singing along to as well, even if I wasn't in the band, so yea.

Conor: Are there any new bands in Boston that you think people are going to like but might not have heard yet? Any bands in general that you have been rocking to recently?
Tim: Well I'm sure kids have heard of them....but I think the Suicide File is by far the best band in Boston right now.

Conor: It seems as though more bands from US seem to be touring Europe again (skipping Ireland of course haha) - do you think there's a big difference between the scenes in USA and Europe? A lot of people have commented that it's less violent in Europe - have you experienced that?
Tim: Ahh I guess. Coming from a scene where years ago, every show was just a bloodbath, I guess I feel like I've sorta seen it all as far as fighting goes. Boston is much more chill now, but honestly that shit bums me out the most when it happens during out set. I mean fighting sucks, but I'd rather see a real fight than some nerds fight it out on the internet.

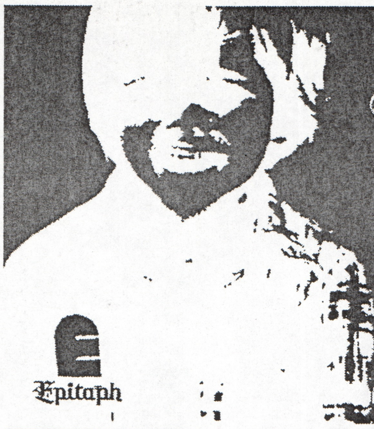
Conor: Do you ever get violence at your shows - how do you guys deal with it? Some bands seem to be encouraging it - the ones that are all about "the mosh".
Tim: We do our best to try to stop it, but sometimes there just nothing that can be done.

Conor: Are any of you guys doing stuff outside of American Nightmare? Any side projects lined-up?
Tim: Wes does Some Girls with the guys from the Locust and Rob from Unbroken...I am doing a rock band with Jarrod from the Suicide File and Matt our old bass player...and I have an acoustic thing I'm working on. Brian and Azy our tour manager are doing an Edge band pretty soon when we get the time..or at least they say there are.....ha.

Conor: What are the plans for AN in the coming months after the UK shows?
Tim: We are practicing this fall and going out on tour in October..then record the record...yea.

Conor: You guys ever gonna play Ireland?!!!! I think most of the kids here would love you guys.
Tim: Maybe next time...we are doing Scotland this time, so that should be fun.

Conor: Anything you want to add to the kids here.
Tim: Thanks to the kids that have supported us....it means the world to us...peace - Tim & AN.



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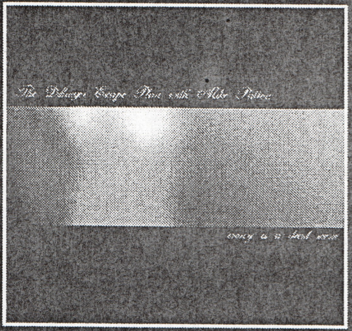

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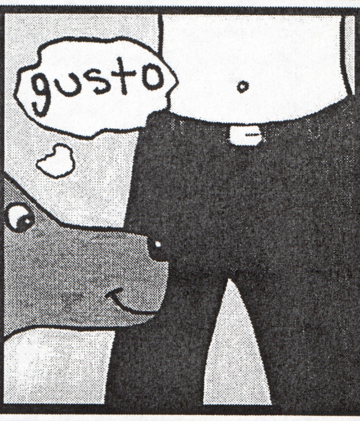

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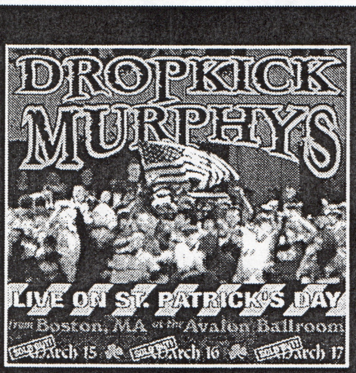
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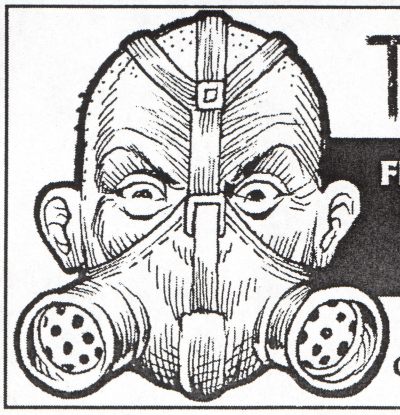

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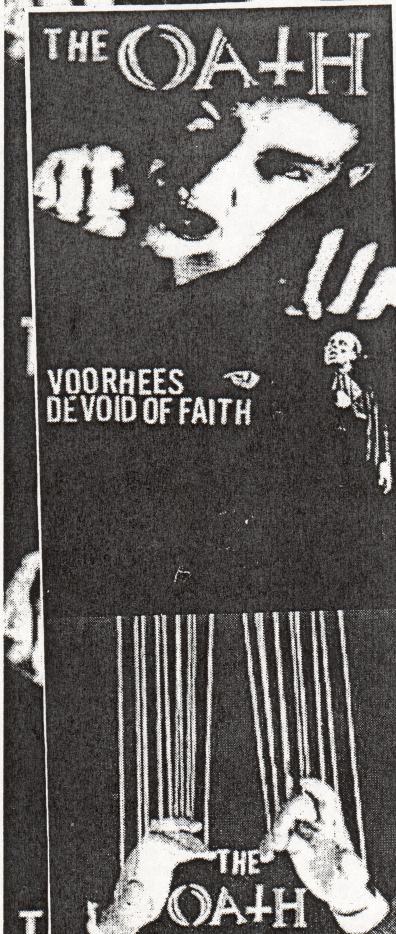
Nate Wilson (ex Devoid of Faith) runs Gloom Records from Albany, New York. Gloom have been responsible for recordings by Voorhees, Monster X, Down In Flames, Don Austin and a whole heap of other stuff. Most recently Nate has brought out records by Boston's Close Call, Japan's Total Fury and Sweden's The Dead Ones. Think that keeps him busy. Think again! Nate also plays in The Oath and John Browns Army. Our man Jamie Grimes has this chat with him over email.

1) Hi Nate, how's things. Can you start by introducing yourself and telling us what kinda stuff you're currently involved in alongside Gloom Records.

Nate:I enjoy reading, seeing films, playing to hell and back (rock) with Deathsquad, John Browns Army and The Oath. My favourite past time is travelling The label takes up much time.

2) Okay, so the obvious place to start..how did Gloom records come about? The first release I was aware of was the Devoid of Faith/Seized split..did you initially plan to focus just on the Albany stuff/DOF?



Nate: Yes that was the 1st release. We (Devoid of Faith), got fucked over by a label, and decided the only way to release records was ourselves... so I started putting out records. I later put out a Monster X record, and a 9 Shocks Terror / DOF split. It was initially to focus on bands I was involved with, it later changed, and now I prefer doing other stuff, helping out kids who need and want their music heard.

3) I always think that DOF were one of the bands who kind of paved the way for a lot of the more "old school" sounding bands nowadays, in that you sounded like an update of the old Boston bands..in that respect I was wondering if you get many kids now who missed DOF first time round asking you about that band? And are you proud of what you accomplished in DOF?

Nate: I still get some people who have interest in the band, and never got a chance to see us. There's a whole slew of kids in Albany that haven't had the chance to see us. I am proud of what we did. We were playing fast when playing fast was not only not cool...it was very un-cool. People used to stand there and stare at us as we played.

4) One last DOF related question, then I promise I'm gonna move on!..I heard some story about you touring in the USA with Mainstrike, and Mainstrike getting you kicked out of your apartment..is this true or total bollocks?If it is true, care to elaborate?

Nate: Well...half true... it was just my apartment, and DOF wasn't involved. Mainstrike toured alone, and my landlord thought they were devil worshippers or something and he asked me to leave. I was there for 3 years...the drunken old bastard was confused.

5) I guess some of the MAINSTRIKE guys are in THE OATH with you now.I was wondering..how do you go about plaaning/organising stuff in a band where half the members live on a different continent, cos I imagine it takes a lot of hassle. Also, does it piss you off when people refer to Das Oath as a "project" instead of a real band? And how did the tour of Europe with THE LOCUST go last year? (I didn't get to see you obviously cos you didn't get to Ireland..)

Nate:It was initially a project, so no that doesn't upset me. I want to kill the band before it becomes to much of a joke. We usually practice together in whatever country the tour starts in for a week or two before the tour. It makes it hard to write new songs...thats all. The Locust tour was weird…we played some lame fuckin shows.

6) It's kind of hard to avoid the current "controversy" over the cover of the Oath 9", I was wondering if anyone else has given you shit about it besides EBULLITION?Are you past the point of feeling that you need to explain the artwork to people now, cos surely it must get aggravating after a while..And I believe there's some trouble over the PROWL 7" that's just come out on Gloom..what's the story there?

Nate: Kent was the only person really who i know that had a problem with The Oath art. I could care less about all that shit now…we all learned lessons from it. As far as The Prowl art work goes, I stand behind the band and their love of horror. I think the hardcore scene has really become fucked up in its actions and thoughts on judging people/art/lyrics. Its all art. People need to be able to think forthemselves, and make up their own minds. I don't think people are promoting that. I think people seem to want to all think the same and turn the scene into something thats beyond my comprehension. Fuck is all i can say.

7) How do you come across bands you put out?I s there any particular criteria you have in mind that has to be fulfilled for a band get stuff out on Gloom?I know most of the bands you put out are from the US, is that intentional or would you like to do more stuff with foreign bands? And (cheesy part of the question!) what new bands if any do you rate right now?

Nate: No, not really a criteria. I love lots of different kinds of music, i just need to like the music that someone might send me. Demos are a good way to get on Gloom. I hope to put out a rock 45 (to hell and back), and an e.p. by The Shemps who play kinda garage rock style stuff. I just need to want to stand behind the music. I like doing things with friends and kids who are enthusiastic. Lots of people take labels for granted these days and I'm not interested in those dweebs. I have put out a few international bands like Total Fury from Japan and The Dead Ones from Sweden. I'm trying to stay mostly on the East Coast, but its not a real criteria. New bands I like are Cut The Shit, The Prowl and The Rites, but not alot I've heard lately I like!

8) How important a role does the mailorder side of GLOOM play? Do you trade much stuff with other labels..and do you find it hard to get your stuff available outside of the US (clue: I've had to get it directly from you in the past, cos so few distros in Europe seem to have it!)? Is your comic shop still open too?

Nate: Its a very important role. I get a lot of orders for non Gloom Records stuff. It helps the label. I do trade, but I'm particular, as I've gotten stuck with some rubbish for years. Some stuff is just impossible to sell. I'm not sure why its difficult to get my stuff over there...Coalition and Ebulltion usually carry it. My store is closed. Its been closed for 2 years now.

BAD RELIGION

INTERVIEW WITH BRIAN BAKER BY TREVOR MEEHAN

Trevor: *Okay, first time in Ireland... any particular reason why its taken you so long to play here...*
Brian: We tried to come in '94 but no one would book us as they didn't like the name, which was really stupid. We sniffed around again in '98 but at that point we were with a different record company who just didn't release our records up here so there was no point in coming. So now its finally that our record is here and there are people who are interested in having us play. So that's what took us so long to make it, which sucks, as I always wanted to make it here. We all have, cos every American loves to pretend that we're Irish…(adopts silly voice) "I'm Irish"…no you're not, you're American, you've nothing to do with Ireland… (adopts silly voice again) "No I went to a website that says I'm Irish!" You'd be amazed at the fuckin Irish mania over in the States. Its really cool to be Irish there.

Trevor: *So how do I do an interview with Bad Religion that keeps it interesting for you and fresh for fans of the band?*
Brian: Don't ask how the band started…don't ask if any of us are Christians…ahh…otherwise its pretty much open season. Its really an interview by interview basis. Mind you, I'm not here to be entertained…I'm here to entertain you!

Trevor: *An obvious question but one I'm sure a lot of people would like to read an answer to…the return of Brett…how did it come about and what has the band as a whole gotten from that?*
Brian: Well Brett finally stopped smoking crack and shooting heroin and got out of jail and got his life together where he was back to being a functioning human being. But through all of it he still managed to be an amazing songwriter and he's still an amazing person. The time was right where he felt he had gotten his shit together where he felt he could be a contributing member. You know…my favourite Bad Religion stuff is where Greg and Brett have worked together…I mean he brings Graffins work up, it's a nice juxtaposition 'cos they write differently but within the same spectrum. My favourite Bad Religion records - which I can say as I was a fan before I replaced Brett - are ones that they wrote together. I was all for it especially when I learned they were keeping me! Its been a really great thing. Brett's come on tour with us when he could but he's running the biggest indie punk label on the globe and he can't really be out all the time. We thought he was gonna make it for this portion of the tour but something went wrong with the Pennywise artwork and he had to go deal with that.
Trevor: So he's not here then?
Brian: No, he's not here. But its cool…he's really hands on with the company so when he can come he will and if he cant…
Trevor: …so that's the idea behind having the three guitarists?
Brian: Yeah. Brett never said he wanted to come on tour all the time. The important thing is the songwriting and recording because that's the lasting thing to me. He's already writing the next record and bar nothing horrible happening we can continue this partnership, which is great. This record is a great example. This record is far superior to the last few we released and I really believe Brett is a huge part of that, so I

encourage him to continue to do this as much as possible.

Trevor: *So the return of Brett seems to be the kick in the arse the band needed?*
Brian: Absolutely! It also coincided with the fact we finished with the other label and coincidentally…and truly coincidentally…when this all started to happen we had finished the contracts with the last label, other people wanted us but Brett said well why not come on Epitaph. We said "hmm, that's pretty smart…you see the guitar player in our band is the president…hmmm, I wonder will we get anything done?" So that's been real helpful too and that's why I'm sitting here in Ireland on tour.

Trevor: *There was talk you were on the verge of splitting until Brett came back in the fold? How close did you get to actually finishing up?*
Brian: Nah…but we were pretty shaky! Our drummer got hurt and had to leave. I don't think we were on the verge of splitting but we certainly weren't at the high point of our career…I'll say that much! I'm glad things worked out the way they did but I'm sure we would have soldiered on in any event.

Trevor: *The new record...critics/ reviewers are calling it the best record you've done in a decade. Firstly what do you make of that? And secondly do you think that's offensive to the effort you put in on the previous few records?*
Brian: No, because its better than the last few records. There are high points on the last few but as a consistent album I think "Process of Belief" is obviously stronger. I'm in no way offended by that. Everything you do isn't gonna be a winner and I've played on probably 70 records by now and some of them sure aren't as good as others. It doesn't bother me for some reason. Everybody got real excited about Brett's return…including reviewers. They want to like this because it's a good story so lets not forget that. You know… "guy triumphs over heroin…comes back……." It's a good story!
Trevor: *I think its reminiscent of when the band stormed back into action with "Stranger Than Fiction"....*
Brian: Yeah I would so say. The story was "indie success goes major label – hits to follow". That didn't work out quite the way they hoped.

Trevor: *The website has a piece where it compares Bad Religion's harmonious and emotive vocal choruses to The Beatles or The Everly Brothers….who wrote that and do you agree with it?*
Brian: What website is that? BadReligion.com? I doubt it! That's some press release. They gotta sell records and you know what…I don't! And that's awesome because it's a fuckin shit business. They don't tell me how to play guitar and I don't tell them how to write.
Trevor: *Do you sell your records at gigs?*
Brian: No. They're too heavy to carry. There's hassle with taxes to get them in and out of the country. Its never worth it. Its not practical for us to carry that stuff because the taxes are so different to the garment side of things. Long ago we learned not to do that.

Trevor: *What about the merchandise, how much imput do you have with that?*
Brian: Yeah, we have entire control and imput with that. That's still more of an artistic thing to me and the images portrayed are pretty important. We own all our own merchandise and do our own designs.

Trevor: *You're all pushing on (if you don't mind me saying so)…*
Brian: …Not in the least…
Trevor: *…how do you find touring these days compared to say 15 years ago?*
Brian: It's a lot better now because we're so old, they gotta make sure everything's nice. I'm more beat up now than I used to be. I don't really drink as much as I used to. That's the saddest part of this getting old thing is that when you hurt yourself or you fall down or something it hurts for two days instead of two minutes. If you get

really pissed you're hungover for two days. So what we do is we try not to fall down and we don't get fucked-up so everythings fine. That's pretty much it…you know when I was a kid touring, it was this magical big long party but its not like that. I'm not gonna call it work, because I don't want it to sound like its not fun – 'cos it really is – I just think we're a lot more serious about what we're trying to do. We're trying to travel in ways that basically means we're up for every show and good for every show. We got to Dublin last night and stayed over, which is a good example 'cos if we'd travelled all the way here like we would have ten years ago…you know…it just beats you up. And as it's the first time we've been here I want to play an awesome show. This should be the beginning of getting to come back here year after year. You just can't come up here and suck. I wouldn't have that. I can't do that.

Trevor: *…and after the gig…*

Brian: Usually I hang out for about an hour and I sign stuff or do whatever you gotta do for the people that are hanging out. I'll go back up into the bus and play Grand Theft Auto 3, have a sandwich, read…its really boring but that's what I do. Tonight however we have an early flight and we have to get up at 5, so we've agreed that we may as well stay up for that. So after the show we'll go out and have a few drinks…this is definitely the place to go drink something…

Trevor: *…I've got to get up at 6, get a 2 and a half hour train back to Limerick and go straight to work, so I've no pity for ye…*

Brian: …ha ha okay well then I gotta get up at 4, on a plane at 7 and I'm going to fuckin' Germany, Oberhausen Germany - the most boring place….lets just say I've spent a lot of time in Germany in the last ten years or so and I enjoy it sure but I'd certainly rather stay here. That's not to offend our fine Kraut friends!

BAD RELIGION

Trevor: *The band has been going for over 20 years what have been the highs and lows…*

Brian: I can only speak for the decade or so I've been in the band and I managed to cruise in for the gravy – which if you've followed anything I've done in the past, I always manage to join a band just the second they get a tour bus so I don't have to do anything the hard way! The highs…there are so many of them but personally – and not just because this is the first time we've come to Ireland – but the first time in a new place is always really exciting to me. I was in the band the first time we went to Japan and the first time we went to South America. That's the great thing. I love culture, history and human experience. Before we came here I was ploughing through my James Joyce and just getting my Irish thing happening. That's the joy of being in a band – if you choose to take advantage of it – is that theres travelling all over the place and meeting new people. The low points are when people get hurt which happens way too much and we do everything we possibly can to avoid that but sometimes things are definitely out of our control. My experience of a low point in the band was San Sebastian, Spain in 1995. We were playing to 3,000 people and in the blink of an eye, 1,000 vanished. What happened was the floor broke and as it was above a car park the floor of the venue fell about 20 feet. No-one was killed, but people were fucked up…this was serious shit… San Sebastian's infrastructure ain't so strong and everybody's fuckin drunk as it was a Saturday night. Even getting help to these people was hard because everyone was like (adopts drunken state…) "ehh? We're fuckin Spanish man…" I was too wound up for that being from the East Coast of the States. Basically we tried to do as much as we could to the point where band members where pulling people out of the rubble. Eventually help came but the whole thing was horrible. You know this is supposed to be entertainment and when we're playing a show theres supposed to be fun. It isn't supposed to be like going to college or class. Its certainly not supposed to be a place to get hurt. That's the low point that I can think of right there.

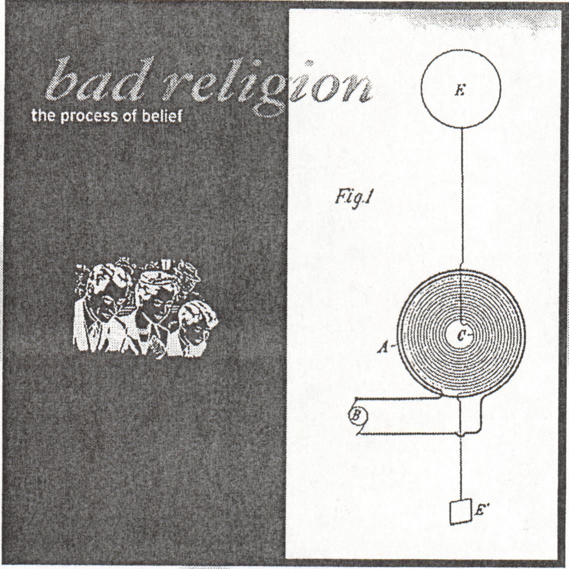
Trevor: *…and the biggest challenge?*

Brian: The greatest challenge is to remain relevant. With a career as long as we've had to be able to continue to write about things that are some what insightful and hit people in a certain way. To have a reason to be here. When you're as old as we are usually you've broken up and reformed and broken up and reformed and you're now doing the State circuit opening up for Uriah Heap. It's hard to not wind up being a caricature of yourself. You don't want to just write the same record over and over again and that's by far the hardest thing…to still have some importance.

Trevor: *I've read some stuff about the Research fund on your website…can you tell me some more about that?*

Brian: This is our fourth year doing the research fund. I don't necessarily know if its limited only to the US…logically it shouldn't be and I hate to think it would be that exclusive. So far the people who have won have been from the US. We provide grant money which is about $3-5,000, just out of our own pockets to basically help supplement the funding of individuals who are doing field work in the natural sciences in universities. The reason for this obviously comes from Greg Graffins passion for this. His lifes work besides being the singer for Bad Religion has been biology and palaeontology and that's what most of his education has been based in. Theres an incredible lack of funding for non laboratory scientific work in the US and Greg has lamented that and felt it himself when hes been on field work. He said to himself a few years ago if he could ever help anybody he would and we're at the point where we can afford to do that. We get about 500 applicants a year and Greg, being the scientist, gets these and breaks it down to about 30 that we in the band look over. Realistically I wouldn't have the patience to sit through 500 of these but Greg does because hes into it. God knows, I'd rather have a beer! Then the band as a collective talk about the applicants, anything we don't understand gets explained by Greg in laymans terms. We then decide whos got the best idea or the most potential in their research to yield something interesting. This year we're trying to get some other people involved to get more money so we can either have a larger amount for the winner or fund 2 to 3 people. It's a good thing, I mean if I had graduated from high school I would have welcomed some help for my higher education.

Trevor: *Greg has wrote "Anger and violence are not punk traits"...yet I find people would argue that anger is a huge influence on punk and its spirit...well focused anger anyway....*
Brian: ...I dunno...I think theres a difference between anger and hostility. Anger to me seems to be more of a natural...something to do with rage more than emotion. Its not as easily controlled by a person whereas hostility or being a smart ass motherfucker is what I associate with being punk more so than anger. I don't think that punk necessarily needs to be qualified by blind rage. I think it needs to be a focused anger. Effectively hostility is the ability to turn it on and off.



Trevor: *How about a Bad Religion show where you come out on stage and the crowd shouts out songs on the spot and you've got to play them...could you manage that?*
Brian: That happens about every 3 shows. Unfortunately because we have our new drummer Brooks – whos wonderful – but hes only been in the band a short period of time so we don't have the ability to pull anything out. But Brooks to his credit...we play 28-30 songs a night...and Brooks probably knows another 20. When there may be a lull or somebody breaks a string or something we'll be like "so what do you want to hear?" If it's a song that everyone in the band doesn't know, the people in the band who do know it will just sort of blast through it. Jay's really good at that 'cos he knows all the songs. That would be a good idea though...kind of like the "Storytellers Bad Religion"!

Trevor: *...so you get through 28/30 songs a night...*
Brian: We usually play somewhere between that. Its about I hour 15 minutes. We don't really do encores unless we're in a country where they don't speak English or understand that we're not being offensive by not doing an encore. Like the Italians think we're telling them to fuck off if we don't come back out on stage. Basically I feel encores should be a genuine outpouring of emotion and it should be deserved. The fact that's its just a given in rock music...like you could see someone like Nickleback and the setlist will have a line where it says encore. Like what the fuck is that? That's not about spontaneity...that's just bullshit! So we play 1hour 15, 1 hour 20, because that's about as long as you can take. The music, the energy and speed of it is just exhausting and its not fun to listen to after that. I know that from playing and of course from being in the audience. We pack as much in as we can I that time and just get the hell out of there.

Trevor: *... how do you go about selecting what goes on the set list? I'm sure you're very eager to play a lot of the new record?*
Brian: We have a basic frame that we look at because we know we can only play a certain amount of songs from the new record and we want to hit every other record in someway too. Of course another thing I hate is a band that's been around for 20 years saying "we're not going to play any of our old good songs that you like...we're going to force you to listen to the new crap that we think is good...that'll be $30!". See I'm not into that. We always play songs from 1980 right the way through. The decision is based on mood. If Greg's throat is thrashed we'll do the short faster stuff, if he's okay well do the slower songs. Each tour, you get the usual 20, they you're playing with the other 8.

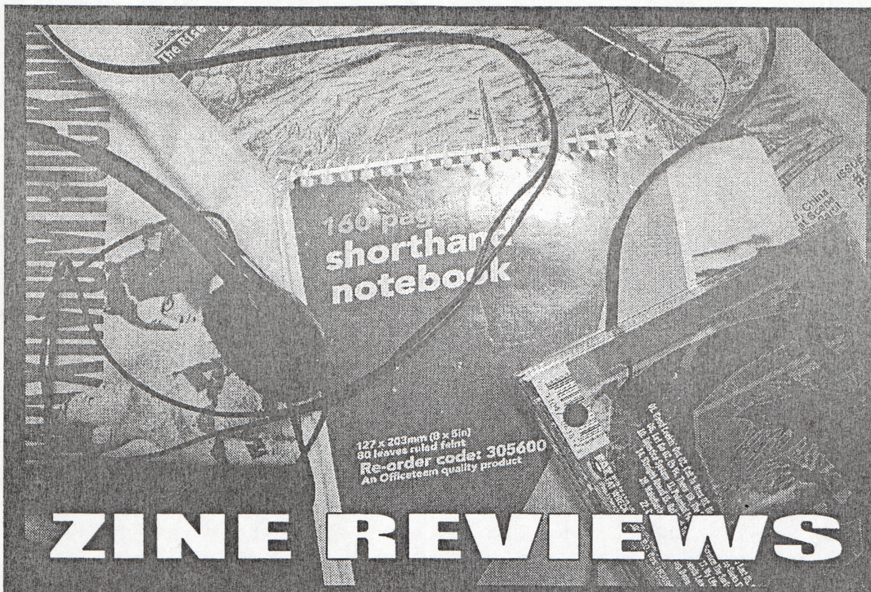
Trevor: *Any of todays bands catch your eye?*
Brian: The Promise Ring is a great band. I like Hot Water Music a lot. We tried to bring them on this tour but they were doing the record ad couldn't come. They toured with us in the States. They're a great band. Its coincidental that they're both on Epitaph. As far as up and coming bands, they are my two favourites. I have to be honest I don't pay a whole of attention to whats happening in the punk rock music scene. Part of that is the fact that I'm 37 years old and when not on tour I'm not at home playing the best of Discharge as loud as human possible and pissing off my neighbours if you know what I'm getting at. I listen to American mid 20's county music. Like Hank Williams, George Jones, Hank Snow, American roots music, Carter Family, Jimmy Rogers. That's fun for me to listen to at home. Unless of course I've a bunch of friends over and I'm drunk and then it'll be "Van Halen One" and "...And Out Come The Wolves"!

Trevor: Just a few more...*Did you see the parody cover of "Suffer" by NOFX on their "Surfer" record?*
Brian: Yep. Its amazing. Everything Fat Mike does is genius. He is a genius and I love him. We'll be touring with them all Summer and I'm so excited.

Trevor: *Whats the plan for the band from here...how many records are left in the band? Are there many more tours?*
Brian: I think theres two records. I dunno. One of the reasons the band has been around so long is because no ones really though beyond the next 6 months. I know we're going on the Warped Tour in the States and we've other countries to hit on the "Process of Belief" tour. Then we'll see about getting a record out and keep going as long as it isn't shite. As long as its fun and we an walk!

Trevor: *...did you just pick up "shite" over here?*
Brian: ...No. I've been saying it 4 or 5 years...ever since "Trainspotting" came out!

Trevor: Last one. *Everyone has the potential to be punk. True or False?*
Brian: False. Some people are just born pussies!!!



ZINE REVIEWS

Riot 77 # 3 and # 4 (3 euro post paid)
#3: I like the cover, its made up of each featured bands page layout. Nice. Overall it reminds me of Jakes Wrath and owes a lot to Microsoft Publisher. However the page layouts are very samey. Theres some write ups, namely a piece on Holidays in the Sun and James Parker's "Turned On" book on Henry Rollins. The interviews which are decent collect Oxes, Bluetip, Reducers SF, Babes in Toyland , Skint, Propaghandi, GBH and Stiff Little Fingers together under one roof, which is a damn fine mix and reeks of variety. The record reviews are a letdown in that they seem to stem from a small number of labels and the non-existent zine reviews causes me to worry a little. # 4. Full glossy eh? Now it can be called a magazine I guess. Interviews stay around the punk spectrum of things : TKO Records, The Generators, Hard Skin, Youth Brigade, The Dickies and Bad Manners. (TM) 31 Saint Patricks Park, Clondalkin, Dublin 22. Riot77magazine@hotmail.com

Where Eagles Dare # 2
Excellent cut and paste hardcore zine. In the days when zine editors tend to mix the bands covered up as much as possible, its rare to find a zine so committed to one style. Where Eagles Dare shows its dedication to hardcore with interviews with In the Clear, Winter in June, The Hallowed and Bridge Nine Records. The photocopying job is of great quality with the photos as clear as day. Plenty of skate and wrestling stories and pics in here too. Pick it up from Promise Distro in Belfast. (address elsewhere). (TM) Where Eagles Dare, c/o 36 St. Peters Grove, Canterbury, Kent CT1 2DJ, UK. Xxxlefthandblackxxx@hotmail.com

Mass Movement # 10
Woh, theres a lot of reading in this one despite the fact its A5 in size. The small text packs the pages out and the photos and graphics are kept to a minimum to fit even more words in. Fast Times, Fear, The Freeze, MDC, Me First and the Gimme Gimmes, TSOL and Spermbirds make up the interviews while Conspiracy Corner, Unarmed Punk Rock Combat, George Bushs Brain and Wig Wam Bam – a guide to hippiedom serve as the features. All that and 14 columnists too! (TM) Mass Movement, c/o Tim, 18 Hazeldene Ave., Brackla, Bridgend, CF 31 2JW, South Wales, UK. Massmovement@currantbun.com

Runnin' Feart # 8
Does what it says on the front – "Scotland's Top Punk Fanzine". I liked this one. Minimalist in style and layout but with very enjoyable interviews from Dogshit Sandwich to The Dangerfields, to Greenland Whale Fishers to The Warriors. Those bands alone should tell you what its all about. (TM) Runnin' Feart, c/o Callum Masson, 12 Crusader Crescent, Stewarton, Ayrshire, Scotland KA3 3BL. Cmasson@tinyworld.co.uk

Short Fast and Loud! #8
Nice to pick up another copy of SFL. First time I came across it was a year ago in New Zealand when I found Issue 7 in a record store. Issue 8 offers pretty much the same. Interviews with Chris(tine) Boarts of Slug and Lettuce zine fame, Shank, Stack, Iron Lung AND THE Cripple Bastards. The photos make this zine top notch. They're amazing…right up the bands nostrils type shots making you wish you had taken such a cool photo yourself. The Mosh of Ass section rules as it covers demo releases only. (TM) shortfastandloud@slapaham.com

Nosebleed #22 (3 euro ppd)
Boz is back with the usual fare and with more articles than usual including a piece of "jacks graffiti". The interviews come in the form of Atom and His Package, Nedger Nemesis and MO7's. Theres also pieces on John Doe and John Lydon. Funniest piece of the whole zine is the page which claims Ian Lawless is the dark lord and backs this claim up with amazing evidence! The artwork makes this essential everytime. (TM)

Wonkavision # 18 (4.50 euro Tower)
Great layout and brilliant zine. Interviews with Death Cab for Cutie, Atom and His Package, Tiger Army, Flogging Molly, Garrison, H2O and lots more lesser known bands. Very diverse and entertaining zine. (TM) www.wonkavisionnline.com

Fracture # 21
I'll make no bones about it, Fracture is my favourite zine. The cover courtesy of Mid is full glossy and top notch. Interview wise I was in heaven with chats with Sworn In, Tear It Up, B-Core Disc, Strike Anywhere, 12 Hour Turn and Out of Step Records.Possibly my favourite Fracture ever and not because Dave Stuart gave UFC # 5 a great review either! (TM) Po Box 623, Cardifff, CF3 42A,UK. fracturezine@hotmail.com

Maximum RockNRoll # 229 & 231 (4.10 euro Tower)
For all their right way of doing things bullshit I still find MRR a good read. They seem to be getting a slight bit more diverse too with ETA, Holier Than Thou, Countdown to Putsch among the interview of # 229 and Arme Petersens Army, Toys That Kill, Dirt and more making up the interview of 231. Its pricey though, especially since this is supposed to be DIY culture and all. (TM)

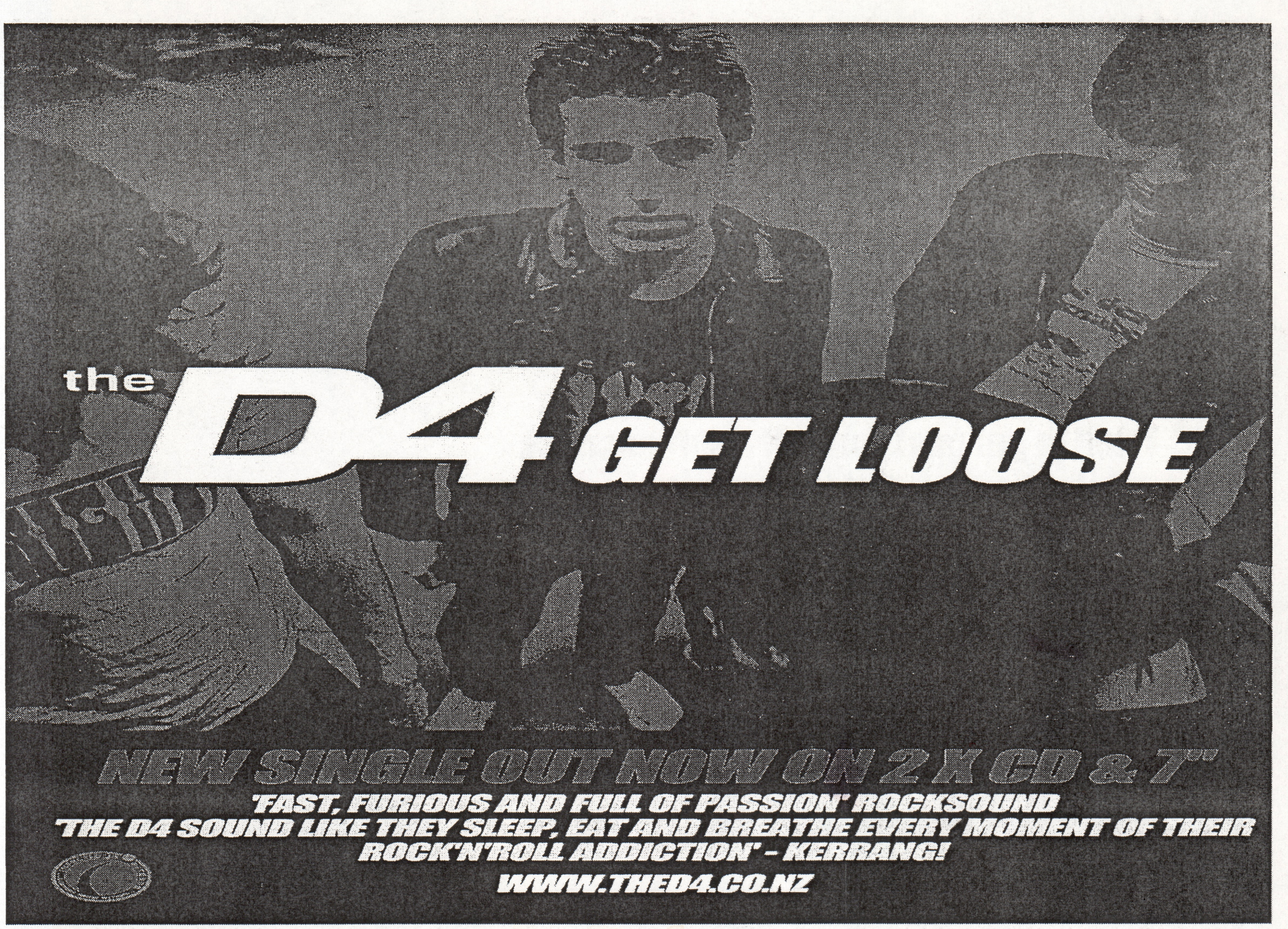
Reason to Believe # 5
Extremely DIY and printed in newsprint, RTB zine has a lot it wants to say. Interviews and articles from Imbalance, Anarchist Federation, etc and a squat scene report. I think they're trying to link all the scene in the UK through this mag and fair play to them for trying. (TM) 145-149 Cardigan Rd., Leeds, LS6 7LJ, UK. rtbzine@yahoo.com

No Ego # 1 (1.50 euro)
DIY to the core. Very cut and paste and that's cool. The content is all over the shop though with everyone from Muse to Dropkick Murphy's featuring. Lots of live and demo reviews which I enjoyed. It's a start and I reckon theres potential here too. (TM) saibhir@eircom.net

Scanner # 10 & # 11
Nice to get back reading Scanner again, following my return from my travels last year. Steve always writes an interesting ,diverse and every entertaining read, issues 10 and 11 is no different. His travel diary from NZ struck a lot of chords and revoked memories of my own travels there – although Steve seemed to have a more enjoyable time there than my good self, maybe because he didn't fall into ice cold glacier water and ended up catching the flu. Interviews in # 10– which are always well thought out questions on Steve's part - come in the form of HWM, Scuttle, Burning Airlines, Vanilla Pod, Anti-Flag, the Urchin and my least favourite band in the whole band –Frenzal Rhomb (See the interview, answers are pathetic – as pathetic as themselves, their attitude and their music.) # 11 has Manifesto Jukebox, Kids Near Water, Leftover Crack, The Freeze, The Pavers, The Dickies and AK Press. Great as always. (TM) 6 Chatsworth Drive, Rushmere Pk., Ipswich, Suffolk, IP4 5XZ,UK. scanzine@aol.com

Razorcake # 8
Razorcake I like a lot. Reporting mostly on the Californian punk scene, the DS-13 surprisingly turn up in this one alongside Jello Biafra ad the Beltones. The columns are great with Rhythm Chickens European excursion being hilariously funny. (TM) www.razorcake.com

Change # 12.
A little out of date but brilliant all the same. Letters, book reviews, writings and a eye catching layout with class variation. Interviews are varied to from Shellac to In My Eyes , to Max Ward to Chaka from Burn/Orange 9mm. I want more of this soon. (TM) change666@aol.com



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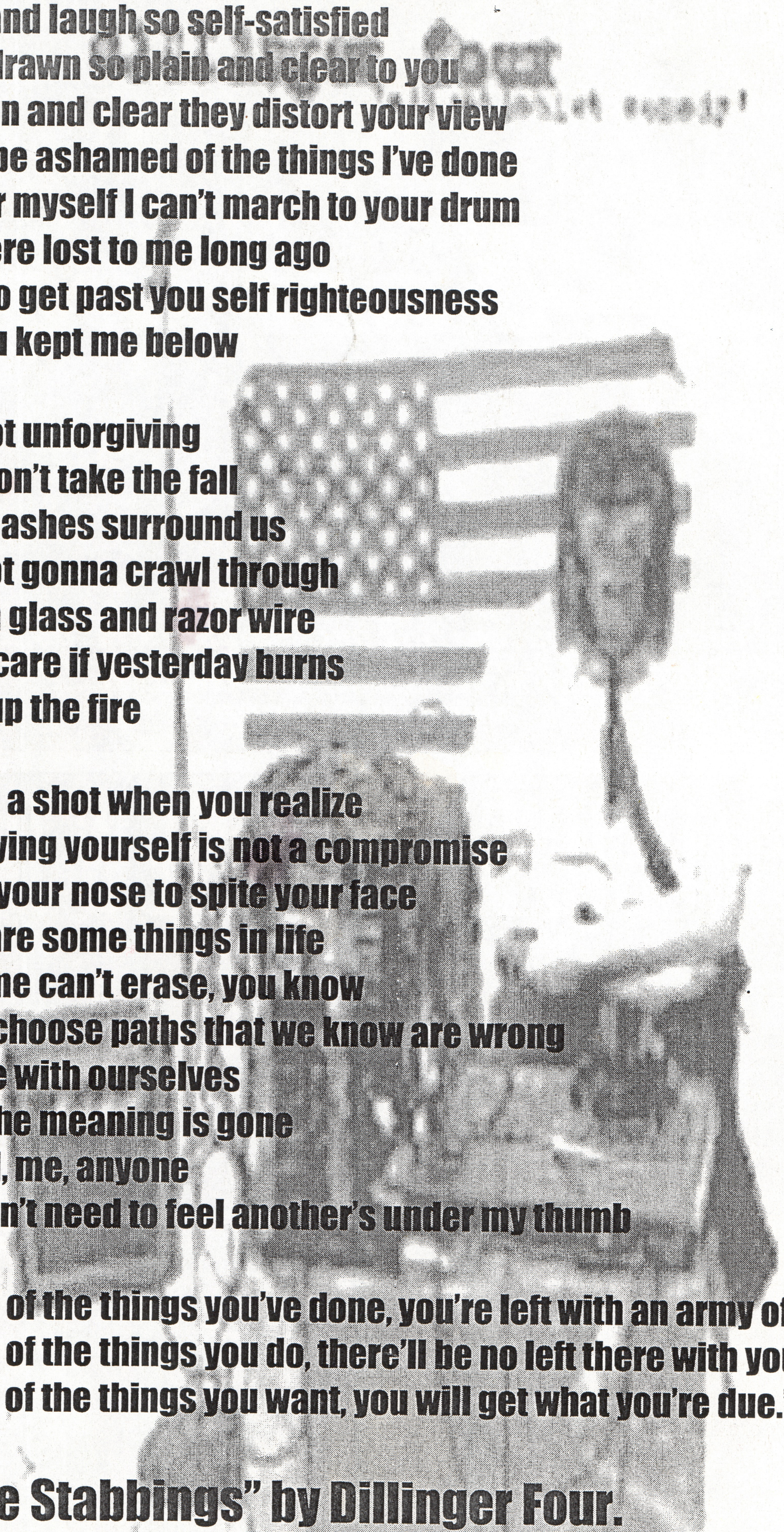

"You like to stand on the other side
Point and laugh so self-satisfied
Lines drawn so plain and clear to you
So plain and clear they distort your view
Won't be ashamed of the things I've done
Live for myself I can't march to your drum
You were lost to me long ago
Tried to get past you self righteousness
But you kept me below

I am not unforgiving
But I won't take the fall
Let the ashes surround us
I am not gonna crawl through
Broken glass and razor wire
I don't care if yesterday burns
Stoke up the fire

It's like a shot when you realize
Destroying yourself is not a compromise
Cut off your nose to spite your face
There are some things in life
That time can't erase, you know
We all choose paths that we know are wrong
And live with ourselves
When the meaning is gone
It could, me, anyone
But I don't need to feel another's under my thumb

In spite of the things you've done, you're left with an army of one
In spite of the things you do, there'll be no left there with you
In spite of the things you want, you will get what you're due."

"Noble Stabbings" by Dillinger Four.